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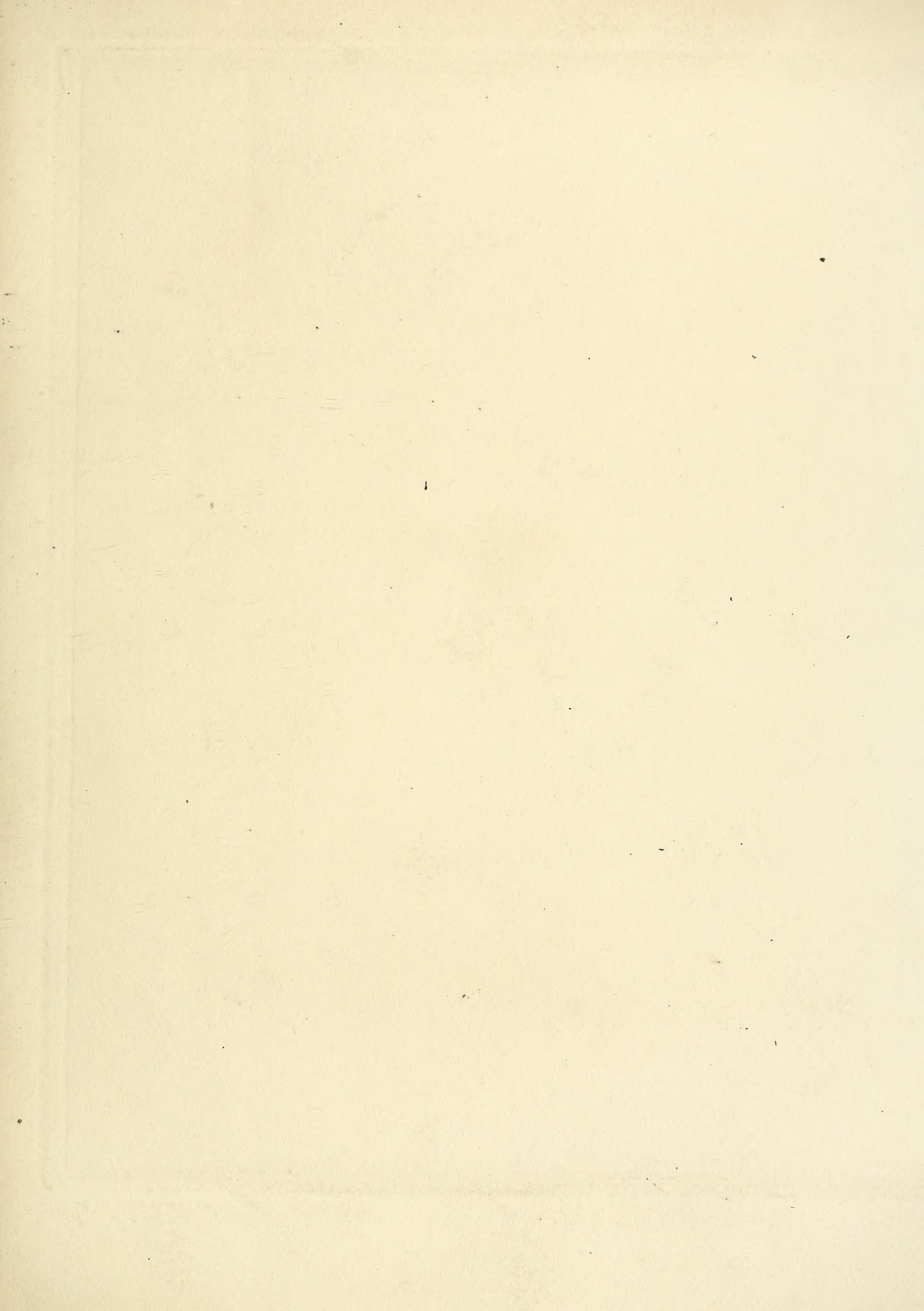
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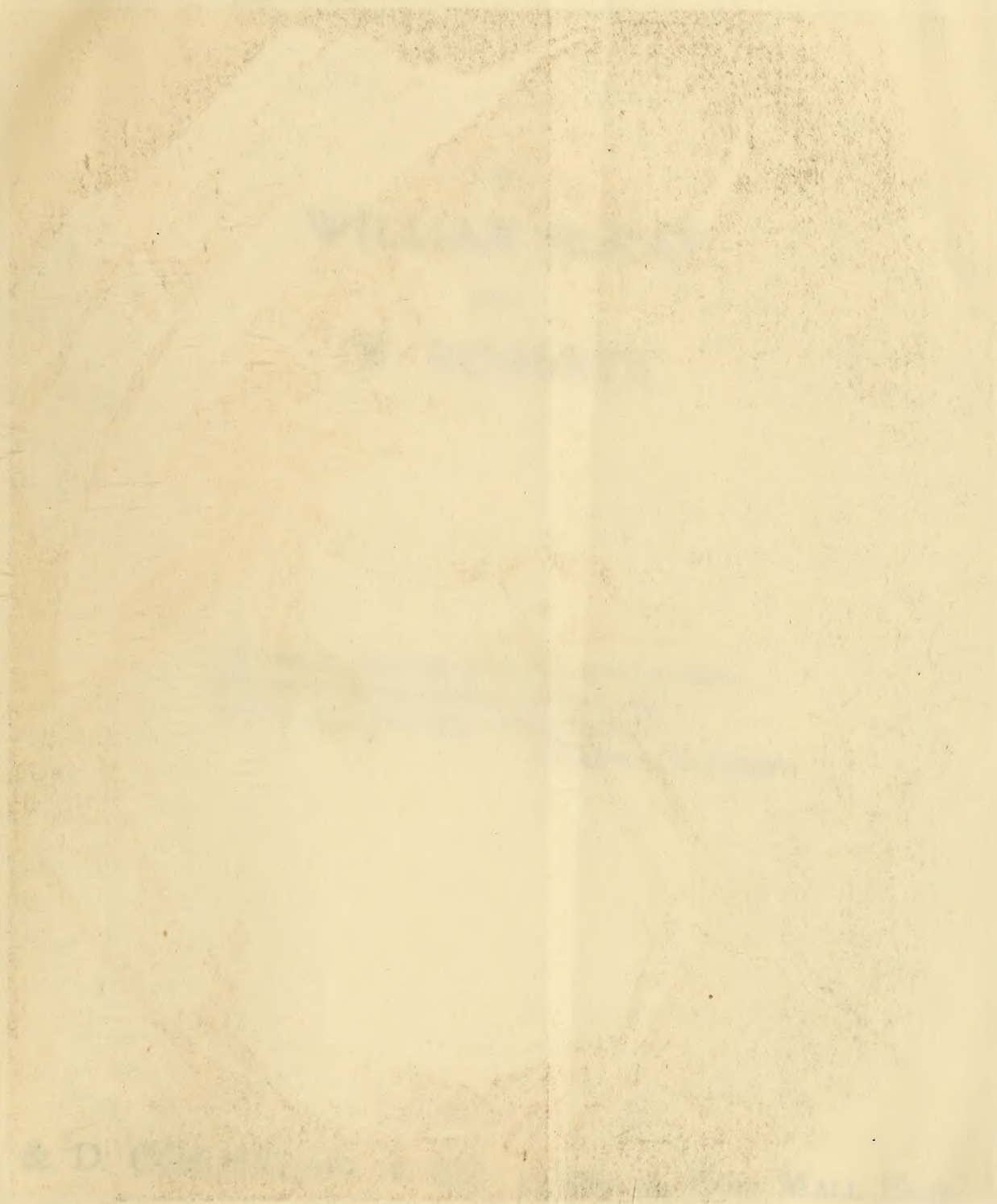
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JOHN WATSON, R.A.



THE COUNTESS WALDEGRAVE

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# JOHN HOPPNER, R.A.

BY

WILLIAM MCKAY

AND

W. ROBERTS

"Through the disparting gloom thou strik'st the sight;  
While baffled malice hastes thy powers to own,  
And wonders at the worth, so long unknown!"

W. GIFFORD, *On Hoppner*.

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## PREFACE

**W**ITHIN a few weeks of the appearance of this book, John Hoppner will have been dead a century. The revival of his fame has not been brought about by any literary activity on his behalf. His death on January 23, 1810, was chronicled in the briefest possible manner by the newspapers of the day. Twenty years afterwards Allan Cunningham wrote the first biography of any length, and this has formed, for nearly eighty years, the basis of the various other notices. Cunningham's biography is more picturesque than accurate, and is almost entirely based on a perfunctory glance at the list of exhibits at the Royal Academy, and through the "memoirs" of the period.

Until recent years Hoppner was regarded as a negligible quantity among the men who contributed in varying degrees towards the building up of the fabric of the history of English art. He enjoyed the sweets of appreciation and success in his lifetime, and if posterity has been slow to recognize his great merits as a portrait painter, there can be no doubt that, since these are now recognized, oblivion will not again cover his name and fame.

There were, as will be seen in the ensuing *Catalogue Raisonné*, many contemporary criticisms of Hoppner's works as they appeared on the walls of the Royal Academy; but no searching criticism of the master's work has hitherto been made, and no representative collection of his pictures had been got together until the present year. After being exhibited for the most part under such cryptic titles as the "Portrait of a Child," the "Portrait of a Lady," the "Portrait of a Gentleman," and so forth, his portraits disappeared into their original homes, and had not since been either seen or heard of, until the recent revival in the appreciation of the artist as a commanding figure in English art.

One of the most interesting facts revealed by a careful study of Hoppner's work is that he was a remarkable portrait painter almost from the first. The three most prominent and most discussed exponents of the Early English School began



their careers with decided mannerisms, so much so indeed that the competent student can determine almost at a glance whether a particular picture is in the artist's early, middle, or late "manner," as it is called. To trace the birth, development, and ripening of artistic genius is made easy and certain in the case of many great artists of the Dutch and Flemish schools, such as Rembrandt, from the fact that they not only signed, but dated their pictures. This process of development has to be gathered from another kind of evidence in the case of Reynolds, Gainsborough, and Romney, who very rarely either signed or dated their portraits. In connection with these, therefore, except where positive records exist, the connoisseur can only arrive at the period of a picture by the mannerism displayed. Gainsborough, in Suffolk and in his first years at Bath, was decidedly "tight" and mannered in his drawing, and deficient in the splendid lucidity of his later or London period. Sir Joshua also showed a want of feeling for colour, his early productions being in a blue and low tone, whilst his modelling was weak. The same may be said of Romney, whose early efforts were most carefully drawn, but lacking altogether in freedom and the glow of colour which we find in the pictures of his maturity.

Such crudeness is not so pronounced in the case of Hoppner, whose early works may be easily confounded with those of his later period. His earlier pictures are thinly painted perhaps, but they are executed with extraordinary delicacy and in a golden tone, which suggests that he was most powerfully influenced by the painting of Reynolds's middle years. "The Sallad Girl," the portrait of Lady Cunliffe, famous under its fancy title of "Sophia Western," both painted in 1782, the whole-length of the same lady painted two years later, and the two charming portraits of child life, the Princesses Mary and Sophia, are the most striking instances of Hoppner's art before his thirtieth year. These, with the portrait of Lady Hampden—to mention one of many—painted in 1784, show in a marked degree a ripeness and variety of colour almost without parallel in the history of portrait painting for a young man of twenty-six. The fancy picture of "Cupid and Psyche," painted in 1785, is quite uncommon for its wonderful flesh tints, on which he scarcely improved. His extraordinary precocity is again seen in the forcible portrait of Lady Beauchamp, which was exhibited in 1784 as that of "A Lady of Quality." The portrait of Lady Redesdale, executed in 1790, on the other hand, is less free and wanting in inspiration, but it is more carefully drawn.

Among his later masterpieces, special mention may be made of "The Godsal



Children," which was exhibited in 1789, under the title of "The Portrait of a Lady and Two Children," and is now in the possession of Mr. Pierpont Morgan; five years later, in 1794, we get the superlative portrait of Lady Charlotte Duncombe, which was exhibited as a "Lady of Title"; the Mrs. Michael Angelo Taylor ("Miranda") and the Frankland Sisters, all similarly treated. The identification of very many of these exhibited portraits is most useful for the purpose of comparison of the painter's style. The four dainty portraits of the Misses Beresford were probably painted as early as 1794. The important group of the Wellesley family, rich in tone and full of strong golden tints, belongs to the year 1798, the approximate date also of Lady Louisa Manners, perhaps the most youthful looking lady of nearly forty years of age ever painted. Among Hoppner's latest achievements, we may cite, as of his finest, the well-known Mrs. Jerningham as "Hebe," exhibited in 1805, Miss Grimston as "Psyche," painted two years earlier, the gorgeous "Lady Mildmay and Child," also of the 1803 Academy, and the sombre "Lord Nelson"—canvases worthy to rank with some of those of the great Venetians; and the same may be said of Lord Lansdowne's engaging whole-length portrait of the Hon. Mercer Elphinstone. In spite of mental and physical suffering, Hoppner's latest portraits show no signs of uncertain touch, as witness the charming whole-length portrait of Miss Cholmondeley which was in the 1804 Academy, and which, like the "Lady Louisa Manners," has been finely "translated" and popularized by the engraver Charles Turner.

As far as I can discover, Hoppner signed only three or four of his pictures. His talent for landscape painting has been almost entirely overlooked. Probably many of his landscapes now pass as the works of the great and undeservedly neglected master Richard Wilson. Judging from the backgrounds of some of his portraits, from drawings in the British Museum, but more particularly from the highly important painting in the possession of Miss Martin, Hoppner, had circumstances permitted him to follow the bent of his genius, would have ranked as a landscape painter of high distinction. His love for country scenes amounted almost to a passion, and he was never happier than when making excursions into rural England, and drawing sketches of its scenery. His sale at Christie's, in May, 1810, comprised a large number of these transcripts from nature; and the list of this sale, printed further on in this book, proves that his sketching tours extended from Durham to Devonshire, and from the suburbs of London to Wales. All traces of these sketches are unfortunately lost; some of them may have found their



way into the Print Room of the British Museum, where may still and for all time be seen ample evidence of Hoppner's genius for landscape painting.

Passing from the general to the particular, it is perhaps necessary for me to say something concerning this, the first attempt to pay anything like an adequate tribute to the work of John Hoppner. This monograph has been in preparation for about eight years; it comprises *data* collected during a much longer period. Every possible effort has been taken to trace the works of the artist. It will be seen that the number is considerable, but, large as it is, there yet remain many untraced but known to exist, and others quite unrecorded and unknown outside the families for whom they were originally painted. So-called Hoppners are common enough, in the sale room and elsewhere, but comparatively few have any right to be considered authentic. A somewhat rigorous system of selection has been adopted in connection with this *Catalogue Raisonné*, and doubtful pictures have been excluded. It has been impossible to examine every picture claimed to be by Hoppner. But in a work of this kind it is as difficult to include all that is genuine as it is to exclude every doubtful one. Many hundreds of letters have been written to the descendants of those who sat to Hoppner, and the result has been a surprisingly fruitful crop of facts.

The scheme of the book requires no elaborate explanation. The aim has been to produce not only a handsome volume—and to this end no expense has been spared—but one of strictly practical utility; and a *Catalogue Raisonné* alphabetically arranged is undoubtedly the most convenient form for ready reference. Some of the biographical notices, particularly those of men and women long since forgotten and unrecorded in the ordinary books of reference, have involved a great deal of research, and every endeavour has been made to obtain accurate details.

The thanks of my colleague and myself are due to a large number of correspondents and personal friends for help of various kinds; but our especial obligations are due to the owners, private and public, who have permitted reproductions of their pictures to appear in this book.

As a large portion of the Catalogue was printed off a year or so ago, a considerable amount of fresh information has accumulated; this will be found in the *Addenda* at the end of the volume.

WILLIAM McKAY.



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## INTRODUCTION

**W**E are, at the outset, faced with a difficulty in connection with John Hoppner—the mystery of his birth and parentage. The exact date, and the circumstances of the birth of an eminent artist are of far less consequence to posterity than those of his achievements and death. There is so much truth in the words of the ancient writer: “A good name rather than good perfume, and a day of death rather than a day of birth.” And so, since the mystery of Hoppner’s origin will probably remain for all time a subject of speculation, we have for our consideration the accomplishments of his comparatively short career. No future discovery can diminish the sum total of his genius.

**Birth and Parentage** We have it from two of his descendants that Hoppner was born on 4 April, 1758, and that he was baptized four days afterwards at Whitechapel Church. His son Belgrave, writing from Versailles, 26 January, 1870, stated that he at one time possessed a note to this effect in his mother’s handwriting but that he destroyed it. A careful search of the Whitechapel registers has failed to throw any confirmation on one portion of this statement, for we have not found the name of Hoppner there. Curiously enough, at about this time the baptisms were registered of more than one child whose surname is indicated by a dash, thus —. Several of these children were registered as “John —.” Whitechapel was in those days a conveniently secluded suburb, and Hoppner’s birth in this parish can hardly have been due to mere accident. It may be that his mother had just shortly before his birth arrived in England from Germany, and was unable for the time being to continue her journey; but there seems to be no question that, years before the birth of her son, she was in this country. We may here quote passages from two letters written by Belgrave Hoppner at Versailles. In one of these, dated 24 December, 1869, he says: “I remember to have heard . . . that my grandfather came to England with George II as physician to his household, and as such lived at St. James’s, where, if my father was not born, he received his education. At a very early age, in consequence of his marriage without King George III’s consent, to my mother, and at the instigation of Mr. West, President of the Royal Academy, he was turned into the street with half-a-crown in his pocket. West’s hostility to



him being thought the more iniquitous because he pretended to be a friend of my [maternal] grandmother, an American like himself, and the reason he assigned for it being that young Hoppner was an idle fellow who would never do anything while the King supported him, and until he was forced by necessity to exert himself." In another letter, dated 7 January, 1870, Belgrave Hoppner wrote: "You ask if I have ever heard that my father was, as you express it, a very near relation of George III. I don't remember to have heard this amongst other ridiculous reports circulated respecting him, arising from the fact of his having been brought up in the Palace. I always heard he was the son of the Physician to the Household who in that capacity had accompanied George II to England, and that he was born only a month after the arrival of his parents in the country. I had in my possession for some time a paper dealing with the origin of his father, who came from a place called Klein Walthersdorf in the Black Forest, where his ancestors were in some way connected with the mines of the country, but this paper I destroyed some years ago not thinking it of any use."<sup>1</sup>

George II came to the throne in 1727 (he was born in 1683) and reigned until his death on 25 October, 1760. The suggestion that Hoppner's father accompanied him to England as his physician obviously can hardly refer to his accession in 1727; but it may have occurred on one of his frequent returns from Hanover. No record of Hoppner's father as a Royal Surgeon is to be found in any of the lists of officials in the Court Guides of the reign of George II, but on the tombstone of the artist's mother, who was buried at Hagley, Worcestershire, there is the following: "In memory of Mary Anne Hoppner, widow of the late John Hoppner, surgeon, and mother to the late John Hoppner, Esq., R.A., Portrait Painter to the Prince of Wales. She died 7 April, 1812, aged 83." Mr. Skipton, in his little book on "John Hoppner" has disinterred from "The Annual Register" of 1773 a law case in which the artist's mother figures prominently. On 6 July of that year a case was heard in the Law Courts in which Richard Chapman, one of the pages to His Majesty, was sued by Joseph Walker, to recover the sum of fifty pounds, paid through the said Richard Chapman to Mrs. Hoppner as part payment of seventy guineas, in consideration of which the defendant, Richard Chapman, had promised to procure for the plaintiff, through Mrs. Hoppner, a place in the Customs. A verdict was entered for the plaintiff with fifty pounds damages and costs. It is obvious that such a case would have created a good deal of discussion in Court circles, and it may have been this little scandal which caused the disappearance from the Royal entourage of Mrs. Hoppner and her son.

<sup>1</sup> The following passage from Lord Dunmore's "Journey across the Pamirs" will be read with interest: "Hardly had I time to tidy up a bit before Captain Hoeppener, A.D.C. to General Karadkoff called. Captain Hoeppener spoke French perfectly, and English fluently, as did also Madame his wife, in whose hospitable house I found myself both lunching and living." It is curious that this Russian officer should bear so German a name. A General Hoeppner was in command of the German troops in China in 1900.



The theory that Hoppner was a natural son of George III was apparently never contradicted by the artist himself, and is firmly believed in by some of his descendants. It was the general opinion during Hoppner's life-time. "Mr. Hoppner, R.A.," remarks Anthony Pasquin in his "Memoirs of the Royal Academicians," 1794 (p. 91), "was born in London, and educated as the child of a domestic, under the direction of His Majesty; from which circumstance many have inferred that he is the natural offspring from the royal loins, and this idea has not been sufficiently weakened by his own broad suggestions." The writer of the notice of Hoppner in the "Dictionary of National Biography," ridicules the theory of royal parentage on the somewhat inconclusive basis that George III had not completed his 20th year when Hoppner was born, and did not occupy the Palace till he ascended the throne in 1760. Since we cannot settle the vexed question of Hoppner's parentage, we must leave it in pretty much the same place as it was a century or more ago.

Earlier  
Years There seems to be no doubt that young Hoppner had a good voice, and that he was at one time a chorister in the Chapel Royal, under Dr. Ayrton, whose portrait he painted many years later. We have it on the excellent authority of George Dance, R.A., to whom Hoppner sat for the portrait, dated 10 November, 1793, in pencil and chalks (engraved by Daniell) and now in the Royal Academy Library, that, whilst a chorister, Hoppner manifested so much inclination and talent for drawing, that His Majesty was pleased to bestow upon him an annuity to encourage and enable him to pursue his favourite project. From some MS. notes of his career compiled by one of his grandchildren, Mrs. Cromarty, we learn that the boy was placed under the charge of Mr.—or as he was generally called, "old"—Walton, the Royal Librarian, and educated by His Majesty's desire: "It was generally believed that John Hoppner was a natural son of the King, and the suspicion became almost a certainty owing to his affection for him, the interest he took in his studies, visiting the Library constantly to note his progress; the *carte blanche* accorded for all his whims and expenses; and also the warm attachment of the Prince of Wales, the Dukes of Kent and Clarence, whose constant companion he was."

He entered the Royal Academy schools as an art student on 6 March, 1775. Inferentially it would seem that Hoppner experienced none of the difficulties which usually beset young artists, poverty, and so forth. But if a passage in Gifford's "Mæviad," 1796, is to be taken literally, he had more than his share of uphill-work. Gifford was for many years an intimate friend of Hoppner, and would have been fully conversant with his struggles. Gifford writes:

Proud of thy friendship, while the voice of fame  
Pursues thy merits with a loud acclaim,  
I share the triumph—not unpleased to see  
Our kindred destinies; for thou, like me,



Wast thrown too soon on the world's dangerous tide,  
 To sink or swim, as chance might best decide.  
*Me*, all too weak to gain the distant land,  
 The waves had whelmed, but that an outstretched hand  
 Kindly upheld, when now with fear unnerved—  
 And still protects the life it then preserved.  
*Thee*, powers untried, perhaps unfelt before,  
 Enabled tho' with pain, to reach the shore,  
 While *West* stood by, the doubtful strife to view,  
 Nor lent a friendly arm to help thee through.  
 Nor ceased the labour there. Hate, ill suppress,  
 Advantage took of thy ingenuous breast,  
 Where saving wisdom yet had placed no screen,  
 But every word and every thought was seen  
 To darken all thy life—'Tis past: most bright  
 Through the departing gloom thou strikest the sight;  
 While baffled malice hastes thy powers to own,  
 And wonders at thy worth so long unknown.  
 Go then, since the long struggle now is o'er,  
 And envy can obstruct thy fame no more.

GIFFORD, *The Bæviad and Mæviad*.

It is possible, after the law suit of 1773, in which the artist's mother was involved, that mother and son may, as already suggested, have ceased to enjoy Royal favour, and that the struggles indicated by Gifford may have extended from that year until Hoppner was able to earn a living as an artist. That his prices were at first very small we know from Angelo: "I must not neglect to add, that the first portrait which the late J. Hoppner, R.A., painted, was an old lady, a relative, which is now in my possession, and is the more estimable, as it was expressly painted for myself. At this period Mr. Hoppner's demand for a head was only two guineas; he subsequently added an infant in the old lady's arms, for which he modestly demanded only one guinea more. It is, moreover, worthy of observation that though this highly talented artist commenced his professional career thus diffident of his pretensions as to his scale of charges, my respected friends, Cipriani and Bartolozzi, whose judgment no one will venture to dispute, declared the picture to be superior in merit to the works of all his contemporaries, with the exception of Sir Joshua" ("Reminiscences," i, 123-4).

Mrs. Siddons, according to William Sandby's "History of the Royal Academy of Arts," (i, 308), 1862, was one of his first sitters. "When Mr. Hoppner first painted," observes Anthony Pasquin, "I conceived but a very limited hope of his success: he appeared to have much confidence, with little ability, and his excessive vanity superseded his puny judgment; he laboured to surpass all at a period when he could rival none, and thought the charitable praise of Mr. Henry Bunbury [the famous caricaturist and husband of Mrs. Bunbury, see p. 34] was equal to all the advantages resulting from the most mature and envied renown. Every artist has, in a greater or lesser degree, a manner of execution, either

peculiar to himself, or imitative of some reputable example; but this gentleman has greedily assumed the manners of many; and having no prescribed master, he has boldly made free with all; and having but a callow knowledge of propriety, he has unfortunately preferred finery to harmony, and cunning to truth; though candour compels me to acknowledge that some of his more recent performances involve a purer air and grace, and seem to promise, like the orisons of a Magdalen, that the sins and blandishments of youth are regretted and given over" ("Memoirs of the Royal Academicians," 1796, p. 92).

Hoppner appears to have made excellent progress at the Royal Academy schools, for in 1778 he won the silver medal for a drawing from life. Two years later he had the satisfaction of having two pictures hung in the Annual Exhibition, "A Primrose Girl," and a portrait of a lady. His address this year, and in the year following, when he had another portrait of a lady hung at the Academy, was "at Mr. Chamberlain's, North Audley Street," which may have been a lodging house.

It was at the Royal Academy [? school] that (so runs the story in Mrs. Cromarty's MS. Notes on her grandfather's career) Hoppner made the acquaintance of Mr. Wright, a young American of great ability and good family, who with his mother and three sisters, sought a refuge in England on the outbreak of the Civil War. "His mother was a clever woman whose sound judgment and talents caused her often to be summoned to His Majesty's presence when desiring her counsel in affairs of moment." In the earlier part of Hoppner's life, writes Anthony Pasquin, in "Memoirs of the Royal Academicians," "it was his good fortune to associate with some of the most brilliant characters of the age, at the house of a Mrs. Wright, in Pall Mall, whose youngest daughter he has since married. As Mrs. Wright was celebrated for modelling the human visage in wax, and possessed a strong and masculine understanding, her house became the rendezvous for the legislator and the artist, and there I have often conversed with the late Lord Camden, Doctor Franklin, Mr. Garrick, Samuel Foote, Dr. Dodd, Mr. West, Silas Deane, etc." Of Mrs. Wright (who died on 23 February, 1786), a notice appears in the "Dictionary of National Biography." She was a member of a Quaker family, and, writes Belgrave Hoppner (26 January, 1870), "my mother, through the medium of a friend who went to America on business of his own, recovered between £2,000 and £3,000 due to her there, either as a legacy or on some other account."

The attractions of Mrs. Wright's house, her family and her friends, were so great that Hoppner took up his residence there in the latter part of 1781 or early 1782. He was married to Mrs. Wright's youngest daughter Phoebe (who was born on 22 August, 1761), at St. George's, Hanover Square, on 8 July, 1781,<sup>1</sup> and

<sup>1</sup> The witnesses of the marriage were Major Peter Labilliere, Ann Juliet Cozens, and Elizabeth Myers [? Meyer].



his address, as given in the Academy Catalogue of 1782, was "at Mrs. Wright's Cockspur Street, Haymarket." In 1782 he won the Royal Academy gold medal for painting, with a scene from "King Lear." Phoebe Wright, or Selene [σελήνη]—the Greek for moon—as Gifford called her, inherited much of the ability of her mother, and this, together with her great beauty, rendered her a great favourite with the leading men of the day. She frequently sat to Benjamin West, and her face appears in many of his works. Hoppner's marriage, according to a passage—which we believe to be inaccurate and founded on a confusion of facts—in the MS. "Life," was made the excuse for Royal displeasure, and "Mr. Hoppner one day received notice to quit his apartments in Buckingham House, belonging to Queen Charlotte's Palace, with the intimation that his bills would be paid up to a certain date." However that may be, it is quite certain that the young couple had to economize. Mrs. Hoppner was a model wife; and, studiously avoiding debts, "she made all his clothes herself, even coats and waistcoats, washed and ironed, and, lest she should be a means of incurring expense, refused all society on the plea of distaste for it; whereas, Mr. Hoppner did not exercise so great a self-denial." There were, however, occasional visitors, for, "struck one day with the remarkable beauty of a young lady who was visiting his wife, Mr. Hoppner begged her to sit to him for her portrait, which, when completed, was exhibited at the Royal Academy."<sup>1</sup> It was fortunately well hung, and amongst others whose attention was attracted to it were Mr. Herbert Wright, Lord Hampden, and Sir Brooke Boothby; both the latter great patrons of art. These immediately called on Mr. Hoppner, and induced their friends to sit to him, and remained throughout his life firm friends and supporters. Soon after this happy turn of Fortune's wheel, their eldest son was born (Catharine Hampden Hoppner, born 24 April, 1784), for whom Lord and Lady Hampden stood sponsors. At the christening, some old and rare Constantia wine was sent by his lordship as his contribution to the banquet which followed. Private theatricals were given in the evening, when the drawing-room, which was large and happily divided by an arch, was prettily fitted out as a theatre, the piece chosen being "The Fair Penitent," acted by Mrs. Jordan, Mr. Hoppner taking the part of the gentle Altamont." (MS. "Life.")

The portrait of the young lady above referred to may have been one of the three exhibits in the Royal Academy of 1782, possibly that of Lady Cunliffe; or it may have been the "Girl with Sallad" which was known to be a portrait of the artist's beautiful young wife. The private theatricals must have been held at 18, Charles Street, St. James's Square, to which the Hoppners moved in or before 1784. It was entirely by Mrs. Hoppner's advice that the artist took this large

<sup>1</sup> Belgrave Hoppner says: "It was, I believe, a portrait of my mother, a very pretty woman, which first brought him into notice and obtained for him the friendship of Lord Hampden, who stood godfather to his first child."



house, where he fitted up a handsome studio and gallery, as she considered that "in such a capital as London even talent would not be recognized unless presenting a fashionable exterior." The Hoppners remained at 18, Charles Street, until the artist's death in 1810. Hoppner had a country cottage at "Fulham, Middlesex," as appears from Boyle's "Court and Country Guide" of 1804.

"He cannot fail to be a great painter" was the comment of one of the critics of the 1783 Academy, in which year he had five portraits hung, including those of Lord and Lady Lewisham. Portraits of other titled and distinguished sitters were exhibited in 1784, and in 1785 he scored still further successes, and claimed widespread attention with his three beautiful portraits of the young princesses, Sophia, Amelia, and Mary. These were doubtless painted at Windsor. "I well remember," writes Belgrave Hoppner, "though very young at the time, that, with my mother, we young ones were lodged in the house of a Miss Delavaux who kept a [word illegible, but probably boarding-house] and toy-shop on the Castle Hill at Windsor; and many years later I spent some days with this lady, who had then retired from business with a comfortable fortune, and was living at Slough on some property she had purchased." It may have been while engaged in painting these portraits at Windsor that the King used to watch the artist at work, and ask "Why, why do you paint red and yellow trees like Sir Joshua Reynolds?" "Though I have not your Majesty's approbation, the public welcome my pictures," was the reply, according to the story preserved in the Hoppner family, but we may suggest that it would have been couched in far more diplomatic words.

It is unnecessary to follow the chronological course of Hoppner's exhibits at the Royal Academy, seeing that on pp. 282-286 of this volume a complete list is printed. A glance at the list will show that no artist could have had more distinguished or exalted sitters; and it is strange that he should have been unable to obtain Academical honours until 1793. In November of that year there was an election for two Associates; there were, according to one newspaper, on 7 November, several candidates, but "a large majority appeared in favour of Messrs. Beechey and Hoppner," and these two were duly elected. But this was not the only honour which fell to Hoppner's share this year, for he was appointed Portrait Painter to H.R.H. the Prince of Wales. Lawrence, through the personal intervention of the King himself, had been elected A.R.A. in 1791, and also Principal Painter in Ordinary to his Majesty, and three years later became a full member, a distinction to which Hoppner did not attain until 1795.

Much has been written on the subject of the rivalry between Hoppner and Lawrence. There can be no doubt that this rivalry was keen from the first: it was both professional and personal. They were never either intimate friends or open enemies, and Hoppner's caustic tongue did not contribute to a more cordial understanding. "The ladies of



Lawrence," his rival is said—on questionable authority—to have exclaimed, "show a gaudy dissoluteness of taste, and sometimes trespass on moral, as well as professional, chastity." As to this, Belgrave Hoppner doubted if his father ever uttered such a remark: "Sir Thomas Lawrence," he continues, "was kind to my mother in assisting her to dispose of some pictures left on her hands. On his return from Rome, where he had been to paint the Pope, he stopped a week at Venice, during which time I saw him daily, and found him most friendly. He offered to show the pictures he had with him to any and as many of my friends as I chose to invite to see them; had them unpacked for the purpose, and arranged in his room in the hotel where he lodged, and when I arrived there with several friends he told them he owed his success to my father's example, a compliment he was not called upon to pay if he had not felt it due from him. On my return to England, seeing my name as a candidate for admission to the Athenæum Club, he seconded it unasked by and unknown to me, and in other ways showed himself friendly to my father's memory. My father, I daresay thought Sir Thomas's pictures meretricious, as indeed they were. He was no colourist, and strove to make amends for the want of colour in his pictures by a showy arrangement not thought to be according to true art: but he was a gentleman, as I think my father was allowed to be likewise, and whatever jealousy they may have felt of each other, was expressed without bitterness or ungentlemanly language. Artists in every branch have ever felt jealous of the success of those looked upon as rivals; and it is not only natural they should do so, but an advantage, stimulating them to greater exertion to attain to perfection."

It must be remembered that Hoppner was eleven years older than Lawrence, who had outdistanced the older man, chiefly through the influence of Hoppner's old patron, the King, on more than one occasion: Lawrence not only anticipated him in obtaining academic recognition, but the appointment of Portrait Painter to the King—a distinction to which Hoppner had a prior claim. The ostentatious manner in which Hoppner was patronized by the Carlton House "set" was doubtless a sufficient excuse for the King to place his favours elsewhere. The natures of the two artists were as antipathetic as their theory and practice of art were dissimilar. The courtly manners of Lawrence would provoke all Hoppner's powers of caustic wit. There is, however, no reliable record of any bitterness on the part of Lawrence. On the contrary we have the very fine admission recorded in Williams's "*Life of Sir Thomas Lawrence*" (vol. ii, p. 304): "The death of Hoppner leaves me, it is true, without a rival, and this has been acknowledged to me by the ablest of my present competitors; but I already find one small misfortune attending it, viz.: that I have no sharer in the watchful jealousy, I will not say hatred, that follows the situation."

From Mr. G. S. Layard's recently published volume, "*Sir Thomas Lawrence's Letter-Bag*," we have a few fresh glimpses of the relationship between the two



rival portrait painters, from Lawrence's point of view. They occur in letters written by Lawrence to a fellow-artist, Joseph Farington. In the earliest of these (5 May, 1807), and in reference to some severe criticism of Lawrence's group of Sir F. Baring, J. Baring, and C. Wall, in the Academy just then opened, the artist plainly hints that Hoppner was on too friendly terms with the critics. "I am vex'd," writes Lawrence, "to find myself not so indifferent to Newspaper Criticism as I was. Mr. Perry [editor of *The Morning Chronicle*], sagacious gentleman, has found out that my Picture is flaring and gaudy and *of course* makes me second to H[oppne]r. He has them [*i.e.* the critics]. A dinner or two serves them. I remember once a droll circumstance respecting this. At the Academy H[oppne]r was disclaiming all knowledge or connection with *them whatever*. 'Blackguards from the highest to the lowest.' Two days before Hamilton had din'd with him at Perry's!" From a letter written 20 May of the same year we have a curious instance of Lawrence succeeding where Hoppner failed: the portrait was of Henry Dundas, 1st Viscount Melville. "I have finished the Resemblance with great force and truth," writes Lawrence. "Lady Melville is highly gratified with it as the only likeness of him yet done. Hoppner gave it up after many sittings."

At the time of Hoppner's death, Lawrence himself was ill. Writing to Farington, he announces that "poor Hoppner is dead! He died between eleven and twelve on Tuesday. I could say a good deal on this subject [which] that that wretched Northcote would pronounce to be insincere; amongst other things, that it is a pain to me, *when in my bed*, not to have call'd on him, and ended our long competition in peace—but to the last, I found that his soreness to me, and his amiable Friends, would have prevented the good I wish'd, and turn'd it on me as Evil!"

William Gifford was one of the artist's most intimate friends, although the friendship was presumably not formed until the early nineties of the eighteenth century, after the literary critic returned from the Grand Tour with Lord Grosvenor's son. It is generally stated that Gifford introduced Hoppner to Lord Grosvenor, but the MS. "Life" states that they became acquainted at Lord Grosvenor's house. From the fact that the Earl stood as godfather to the artist's second son, Richard Belgrave, in Jan. 1786, it may be assumed that they were old friends. Gifford was from the first a strenuous advocate of Hoppner's art. We have this testimony from the footnote<sup>1</sup> to "The Mæviad": "Taste in the arts and elegancies of life he (Hoppner) possessed in a very uncommon degree. It formed the distinguishing feature of

<sup>1</sup> According to Belgrave Hoppner this "short notice of my father" in the note to "The Mæviad," was written not by Gifford himself but by "a Mr. Halls, a friend of ours." This would seem to be borne out by the reference, in the concluding paragraph, to "a near relation of the writer" meeting Hoppner shortly before the latter's death in [Charles Street] St. James's Square. Gifford had no "near relation" in London.



his character, and shone alike conspicuously, whether his talents were exercised upon music or painting, in writing or in conversation. His colloquial powers indeed have not often been excelled; for, in his happiest moments, there was a novelty of thought, a playful brilliancy, and a boundless fertility of invention which affixed to all he uttered the stamp of originality and genius, and delighted every hearer. Sometimes, indeed, he indulged in a severity of sarcasm, which, to such as are unaccustomed to make allowances for the quick perceptions and irritable feelings of genius, appeared to partake somewhat too much of bitterness and asperity. Possibly, when engaged in mixed society, this notion might not be altogether void of foundation; but they who were accustomed to enjoy his company under different circumstances, amid the tranquil scenes of rural retirement, when his mind was free from the little cares and petty incidents of the world, and his character and feelings were allowed their full scope, will ever remember, with a sensation of mingled sorrow and delight, the fancy, the enthusiasm, and the sentimental tenderness, which, on such occasions, breathed throughout his discourse."

Gifford not only introduced Hoppner to his many literary and other friends, but was a constant visitor at the artist's house, and played the part of the "fairy uncle" to Hoppner's children. The artist and the critic became nearly inseparable companions. On one point (the MS. "Life" tells us) alone they differed, and although in consequence of this [for Hoppner was a Whig and Gifford a Tory] politics were rarely or but slightly touched upon, yet at times the subject, casually commenced, could not be stopped. "Poor Mrs. Hoppner used to witness the discussion, and listen to the rising and angry voices with terror for the consequences, which were not lessened on seeing Gifford start from his seat and rush out of the house violently slamming every door behind him. After such a scene the belligerents would not meet for some days, till Mrs. Hoppner would go to Gifford and by entreaties and persuasions coax him to the house again." Of Hoppner's children, as already indicated, Gifford was very fond; "my mother being his favourite, as the only girl, so that whenever her father or mother vetoed any request, or a new toy, she had only to apply to 'Biddy,' as she called him, to find a willing listener, and then they used to walk forth together to purchase the desired treasure. In very early days the small damsel used to feel rather ashamed of being seen walking with such an ugly, common-looking little man, wearing a bright yellow and black—or toad-bellied, as Mr. Hoppner called it—waistcoat; but when arrived at years of discretion, the feeling changed, and it was then a proud thing to be seen leaning on Mr. Gifford's arm, to be called his 'little wife,' and to be introduced as such to his numerous friends and acquaintances."

Whilst writing of Hoppner's children, it may be mentioned that the Duke of Clarence—afterwards William IV—was godfather to the artist's only daughter, who often remarked that the only thing she ever obtained from him was a pretty name—Helen Clarence. One of her godmothers was the elder of the two beautiful



Miss Hornecks, Catherine, or "Little Comedy." The Duke of Clarence was a frequent visitor to the Hoppners, and the nurse of his godchild thought her fortune made through his visits, but "she never so much as found a penny under the emptied caudle-cup. Having promised Lascelles Hoppner a sixpence if he would sing a song, after repeated solicitations from the child that he would fulfil his promise, the Duke at length borrowed the money from the butler, and never paid him again!" Hoppner used frequently to stay with the Duke at Bushey, and when walking with him had invariably to pay the tolls at the bridges, the Duke saying, "Hoppner, have you any money? I never carry any for fear of being robbed."

Hoppner's granddaughter, Madame de Lamarre (the only daughter of Belgrave Hoppner), has furnished us with some biographical particulars concerning her uncles and aunt which supplement the details printed on pp. 127-8. Richard Belgrave was born on 9 January, 1786, and at his christening Earl Grosvenor, Captain Williamson, and Hannah Pritchard stood sponsors. William Lascelles, who does not appear in the Hoppner group, was born 1 June, 1788, and had as sponsors the Hon. Edwin Lascelles and Mr. Wilson Braddyll. Helen Clarence was born on 31 May, 1791, and, according to Madame de Lamarre, her two godmothers were Lady Asgill and Catherine Horneck (Mrs. Bunbury). Henry Parkyns was born on 26 January, 1795, and his sponsors were William Gifford and Mrs. Parkyns (afterwards Lady Rancliffe). The exact date of the death of the artist's wife (p. 125) is 30 November, 1827, and her age sixty-six years.

Gifford's friendship for Hoppner, and his high opinion of the artist's intellectual abilities, are further shown by the fact that he enrolled him among the ranks of the contributors to the new "Quarterly Review," which started in 1809. The first number (February), contained a review of Edward Edwards' "Anecdotes of Painters," who, Hoppner assures us, "fiddled like a painter, and painted like a fiddler." The critic is severe but not unjust. "The poor mechanic, who hangs over the scrawling of his moon-struck son, beholds a mighty genius: who being unqualified for any useful employment, is sent, in evil hour, to be enrolled in the army of martyrs at Somerset House"—[then the home of the Royal Academy]. In the course of the review we get a very clear indication of Hoppner's own preferences in the matter of artists of his own days. Gainsborough's portraits, he tells us, could not "bear any competition" with those of Reynolds, but their "aim was different," for while the former "was content to represent the body, it was the ambition of the latter to express the mind." In the "Quarterly Review" of the following November, Hoppner took as his text Hayley's "Life of George Romney." The unfortunate Hayley could not have fallen into less appreciative hands. Against Lord Thurlow's famous expression: "Reynolds and Romney divide the town: I am of the Romney faction," Hoppner deftly throws a passage from one of Romney's own letters to



Hayley, "G—d light up the imaginations of lawyers." Hoppner, in admitting that Romney occupied a "very distinguished rank among the painters of the English school," went on to compare him with the first President of the Royal Academy. "The pictures of Reynolds were often as slight as those of Romney, but what *was* done was so exquisitely felt, as to make it doubtful, whether more labour would have improved the effect, or wrought to a greater similitude of the object represented." Hayley's biography of Romney was undoubtedly one of the most wretched pieces of bookmaking ever printed in this country, and Hoppner's comparative restraint in his strictures a matter of surprise. These two "Quarterly Review" articles were by no means the sum total of Hoppner's essays in criticism. To "The Artist" (edited by Prince Hoare) of 28 March, and 23 May, 1807, he contributed two papers, one on "English Painters," and the other on "Taste and Fashion." The first of these is a spirited defence of British painting and sculpture, whilst the second is of a more abstract nature. These four papers, reprinted last year under the title of "Essays on Art," with an introduction by Mr. Frank Rutter, prove Hoppner's ability with his pen, his keen critical insight and his incisive style of expression. A fifth paper might have been added to the little volume, for the Preface to the Artist's "Oriental Tales, translated into English Verse," in 1805, was quite as well worth reprinting as the others. The verses still further prove Hoppner's facility of expression, and their epigrammatic terseness show him worthy of a place beside "Luttrell and Moore." Hoppner's presentation copy to Martin A. Shee is now before us, and on the fly-leaf is written the following interesting and friendly letter, dated 7 June, 1805: "My Dear Shee, I request your acceptance of this little volume, in testimony of our mutual friendship, and as a humble tribute to your virtues and talents, which none can regard with greater admiration, nor cherish with more affectionate zeal than yours ever faithfully, J. Hoppner." Shee replied by sending, a few months afterwards, a copy of the second edition of his "Rhymes on Art," on the fly-leaf of which was written: "My Dear Hoppner, In return for your elegant volume let me request you will accept this little work as a testimony of ardent esteem and friendship. While the two books remain they will prove that in a time of much professional jealousy there were *two painters* at least who could be emulous without being envious; who could contend without enmity, and associate without suspicion. That this cordiality may long subsist between us is the sincere desire of, dear Hoppner, yours ever faithfully, Martin Archer Shee." This inscription is dated Cavendish Square, 7 Dec., 1805.

It will not be out of place to give here a specimen of Hoppner's art criticism. It relates to Stothard's most famous picture "Canterbury Pilgrims," now in the National Gallery. It may be mentioned that Thomas Thorpe's "Catalogue of Autograph Letters," 1837, includes a letter, written at Maida Hill, but undated, from Hoppner to Stothard, informing him that he had received the Prince of



Wales's commands to show him his picture; the remainder of the note is highly complimentary of the talent of his brother artist. This "command" probably refers to "The Canterbury Pilgrims," which was finished in 1807. Hoppner's criticism is contained in a letter dated 30 May of that year: "In respect to the execution of the various parts of this pleasing design, it is not too much praise to say that it is wholly free from that vice which the painters term *manner*; and it has this peculiarity besides, which I do not remember to have seen in any picture, ancient or modern, that it bears no mark of the period in which it was painted, but might very well pass for the work of some able artist of the time of Chaucer. This effect is not, I believe, the result of any association of ideas connected with the costume, but appears in a primitive simplicity, and the total absence of all affectation, either of colour or pencilling. Having attempted to describe a few of the beauties of this captivating performance, it remains only for me to mention one great defect—the picture is, notwithstanding appearances, a modern one. But, if you can divest yourself of the general prejudice that exists against contemporary talent, you will see a work that would have done honour to any school at any period." This composition was in fact suggested by Raffaele's drawing of "Christ bearing the Cross."

Generally speaking, the artist is so absorbed in his work that he has neither the time nor the inclination to take any prominent part in public affairs. His publicity is the short season of the existence of each exhibition of the Royal Academy. Consequently he is poor game for the caricaturist. On at least two occasions Hoppner acquired a publicity for which he could have had very little liking. On both occasions he was the victim of Gillray's biting caricatures; in both cases he could have claimed "extenuating circumstances." The cause of the first notice was a Miss Purvis, who claimed to possess the long-lost secret by which Titian and other great artists of the Venetian school produced their gorgeous colouring. Miss Purvis said that her father got it from an ancestor who was in Venice in Titian's time. Hoppner, with six other Academicians—Farington, Opie, Westall, Stothard, Smirke, and Rigaud—were the dupes of this woman. Anthony Pasquin tells us that the seven Academicians determined to purchase the secret from Miss Purvis; "they agreed to give ten guineas each, and formed a committee to settle the business under a bond to forfeit £2,000 if anyone disclosed the secret. Beechey and I laid our *wise heads* together, and soon found out all the trick without subscribing a shilling. . . . Mr. Cosway has lately procured a treatise in Italian which is very scarce—it was published in Venice in Titian's time—and the whole process is fully displayed." The bubble was quickly pricked, and the duped artists were for a time "fair game" for those who were not ranked in the "List of subscribers to the Venetian Humbug at ten guineas the dupe." Gillray has perpetuated the hoax in a very large plate with the title "Titianus Redivivus, or the Seven Wise Men consulting the New Venetian



Oracle,—a scene in ye Academic Grove." The coloured plate was published on 2 November, 1797, and an uncoloured reproduction of it appears in Thomas Wright's "Works of James Gillray," facing p. 232. The seven dupes are seated in the foreground; Hoppner is in the centre, holding his palette in one hand and supporting with the other a canvas inscribed "Hopnerian Truth," etc.; he is represented as saying

As I in Reynolds' style my works Begin  
Wont Titian's finish, hoist me on the grin?

Among the many other figures represented or suggested in the plate is that of Sir Joshua Reynolds, who, rising from his grave, is expressing amazement at the infatuated Academicians, and is apostrophizing the scene in the language of Shakespeare:

Black spirits and white, blue spirits and grey,  
Mingle, mingle, mingle, you that mingle may.

The second occasion of Hoppner's receiving Gillray's attention was during the Napoleonic invasion scare, and in this plate, "Supplementary Militia turning out for Twenty Days," Hoppner appears in the centre of the rank, with a palette inscribed R.A.

**Later Years and Death** Hoppner had no exhibits in the Academy of 1801, the first in twenty-one years from which he had been absent. The cause of this is explained by a paragraph which appeared in a newspaper of 3 July, 1800: "We learn with great concern that Mr. Hoppner the painter has broken his right arm. All the friends of worth and genius will regret the accident, and join in the sincere wish that it may not be attended with any permanent inconvenience to this celebrated artist." His absence, therefore, was not, as Williams in his "Life of Lawrence" (i, 200) stated, "the increased symptoms of that disease which ended in his death." Still less was it true, as stated in "The Union Magazine" of July, 1801, that Hoppner "refused to send any pieces to the Academy while Lawrence is allowed to occupy so much room by such productions as that of Kemble in Hamlet." In 1802 he had only one picture, "Mary," but in 1803 he had his full complement of seven. The year following, the number of his exhibits had again dropped to one—the portrait of Miss Cholmondeley. "Hoppner," observes a contemporary critic of the Academy, "has only one picture, owing to a long course of ill-health. This performance, however, is a testimony that his talents are not diminished, but that he still possesses his passport to the first rank among the portrait painters of the age." In 1808 there were again no exhibits; but at that of 1809, he had six portraits. He had, however, long been ill, and it was probably during the last year or two of his life that he paid a round of visits to the country houses of his friends, to Lord Granville at Dropmore, to Lord Carrington at High Wycombe, and to Lord Essex.

Early in 1809 he wrote the following long and interesting letter to his old friend, Sir George Beaumont, whose portrait was one of his exhibits at the 1809 Academy:

"DEAR SIR GEORGE,

"You will do me the justice to believe, I trust, that I am very far from being insensible to the kindness that has led you to interest yourself in the present state of my health, although your very kind letter has remained so long unacknowledged. From reports that were passing current respecting the manner in which Dr. Dick treated your complaint, I confess I took alarm and for some days thought it better to die quietly, than be driven out of the world with the honour of being sacrificed to a new mode of practice. I hope I may consider as providential the circumstance of having changed my mind, for though I had reason to believe you were under an error respecting the similarity of our complaints, it did not follow that you had not very good reasons for thinking highly of advice which you had found so salutary. I sent therefore to Dr. Dick, and had comfort in finding that he had cured himself (not Sir G. Beaumont) of the complaint I labour under, in a slight degree compared with his own. This complaint is *Dropsy*, of which I gave myself the first hint. I had conceived it incurable, and was settling my worldly matters preparatory to my awful journey, when Dr. Dick bid me unpack and be of good cheer, since he entertained no doubt of restoring me, in six weeks or two months to health again. He has gained one point, my *confidence*, which was never obtained by my other Physicians; and I have delivered myself over to his judgment with as thorough a conviction of its infallibility as if he were the Pope.

"I am writing however all this in great pain, and am reduced to a miserable state of weakness beside; so that you must not expect my letter to bear any proportion to the extent of my gratitude. Should I perceive any material amendment in the course of a week or ten days, it will not be less my duty than my inclination to acquaint you of the circumstance. In the mean time I remain,

"Dear Sir George,

"Your very grateful and obliged serv<sup>t</sup>

"J. HOPPNER."

"P.S. I have taken the liberty to order a new Quarterly Review that will be published next week to be sent to you—when I mention among the contributors the names of Walter Scott, George Ellis, and my friend Gifford, it will appear I hope that I have only anticipated your wishes.

"I beg my respects to Lady Beaumont."

Whatever Dr. Dick's treatment the cure was only temporary, but the pain must have been considerably lessened at intervals at least, for Hoppner con-



tinues to work and to receive sitters up to the time of the opening of the Academy in May. But the course of his career had reached its limit. "He took to his bed" (writes his son Belgrave), "as well as I can remember, only for a fortnight before his Death; during the last three days he was in a state of coma. He had been for some months previously in indifferent health, but until his last illness continued to work at his profession, and, I have no reason to think, had any idea that his death was so near. Indeed, I am sure none of his family had. He was visited by Dr. Bailey, and Hume, or Home, the surgeon, and when he fell into this state of coma, Dr. Bailey, who saw him shortly after, said nothing of his opinion on the condition in which he found him, but begged me to call at a house where he would be at a certain hour, and he would tell me what to do. On my arrival there I found him and Mr. Hume together, and, having waited for some time to see them, they merely told me there was nothing that could be done for my father, and that in three days he would die. This news, not to distress my mother and sister, I kept to myself. On the third morning I had got on his bed to endeavour to turn him, when, most unexpectedly, he said to me, 'Bel, I am going to die.' Whether he heard my reply, 'Oh! no father, you will still live to be a comfort to us,' I know not, for he never uttered another word, but appeared to revert to the same state of insensibility in which he had been for so many weary hours, and expired not long afterwards."

It was probably during the previous autumn, when, according to a footnote in Gifford's "*Mæviad*," a friend met him walking on the sunny side of St. James's Square, which, from its warm and sheltered situation, he was in the habit of frequenting. The friend, after accompanying him for a short distance, prepared to quit him. "No; don't go yet," said Hoppner, "my good fellow—stay and take another turn with me. I like to walk in the decline of the last summer's sun which I shall ever live to enjoy."

The death took place on 23 January, 1810, and the artist was buried in the cemetery of St. James's Chapel, Hampstead Road.

It was not strictly accurate to state that Hoppner's death left Lawrence, as the latter declared, "without a rival." Beechey, Owen, Shee, Phillips, Jackson and Harlow carried on, in a more or less uncertain manner, the traditions of the Early English School, founded by Reynolds, Gainsborough, and Romney, and consolidated by Hoppner's thirty years of conscientious and versatile labours. With the exception of Beechey, the continuators were much younger men than Hoppner, and, under his vigorous leadership, they would have contributed much to the renown of English portrait painting. His death, therefore, was a double calamity, inasmuch as his successors were not only unable to maintain the high level of portrait painting to which it had reached with him, but they were also unable to battle against the invasion into the studio of the tasteless fashions of the ensuing decades, and in this England was not alone, for the same evil occurred on



the continent. Art has in various ages triumphed over fashion. No form of dress could be more inartistic, for instance, than that of the Spanish Court in the time of Velasquez; and yet even with the most unpromising material, Velasquez endowed all his portraits with a genius which completely overshadows the manifold absurdities of the dress of the time. Unfortunately, the *nadir* of English art synchronized with that of English fashion, male and female; and in deploring this fact, we cannot help expressing the conviction that, had Hoppner lived, he would have delayed this dire calamity. But abstract problems are not readily reduced to concrete facts. We can only regret that Hoppner's long period of ill-health, and his premature death, should have so completely and abruptly put an end to one of the most splendid chapters in the history of portrait painting in this or any other country.

**Personalia  
and  
Anecdotes** Hoppner's irritability, of which there are many proofs, was doubtless the result of long-continued ill-health. Samuel Rogers tells us, that Hoppner had "an awful temper—the most spiteful person I ever knew! He and I were members of a Club called the Council of Trent (so-named from its consisting of thirty); and because, on one occasion, I was interesting myself about the admission of an artist whom Hoppner disliked, Hoppner wrote me a letter full of the bitterest reproach. Yet he had his good qualities. He had been a singing-boy at Windsor [?Chapel Royal], and consequently was allowed 'the run of the royal kitchen'; but some time after his marriage (and, it was supposed, through the ill offices of West) that favour was withdrawn; and in order to conceal the matter from his wife, who, he knew, would be greatly vexed at it, Hoppner occasionally, after secretly pocketing a roll to dine on, would go out for the day, and, on his return, pretend that he had been dining at Windsor. He and Gifford were the dearest friends in the world; and yet they were continually falling out and abusing each other. One morning, Hoppner, having had some little domestic quarrel with Mrs. Hoppner, exclaimed very vehemently, 'Is not a man to be pitied who has such a wife and such a friend?' (meaning Gifford). His wife and daughter were always grumbling because, when he was asked to the Duchess of ——'s, or to Lord ——'s, they were not invited also; and he once said to them, 'I might as well attempt to take the York waggon with me as you.'"<sup>1</sup>

Rogers and Hoppner, who painted the banker-poet's portrait, now at Holland House, were on fairly intimate terms of friendship. Mrs. Sharpe, writing on 10 December, 1796, says: "On Sunday Sam called, and with him Mr. Hoppner, who took Mr. Sharpe to see a collection of pictures of a Mr. des Enfants, where there were some fine ones." In addition to the Council of Trent Club already mentioned, they were both members of the King of Clubs, established in 1801; among

<sup>1</sup> "Recollections of the Table Talk of Samuel Rogers," 1856, pp. 208-9.



the other members were Sydney Smith, Porson, Payne Knight, Hallam, Ricardo, Alexander Baring, Lords King, Lansdowne, Holland and Cowper. It was a conversation club, and in a sense a successor to the coffee-house and tavern of the time of Addison and Dr. Johnson. After the peace of Amiens in 1802, there was a great rush of English visitors to Paris—which had been practically closed to visitors since 1791—and among others to visit the French capital were Rogers, Hoppner and his wife, Mr. and Mrs. Opie, Fuseli, Farington, Benjamin West, Shee, and the Erskines.

The Memoirs dealing with literary and artistic circles of the last quarter of the eighteenth century, and the earlier years of the nineteenth, afford us many sidelights on Hoppner's character, temperament and associations. The reference to Gifford by Rogers recalls an interesting passage in John Taylor's "*Records of My Life*" (1832, vol. i, pp. 148-9) in the course of a notice of the Rev. W. Peters, R.A. "Gifford had become acquainted with Mr. Hoppner the painter, and had introduced him at Grosvenor House. This circumstance, no doubt, must have displeased Peters, who knew that Hoppner was of a very satirical turn, and spared nobody. What hastened the extinction of the friendship between Peters and Gifford, I know not, except that Gifford and Hoppner, as Peters said, had undermined him in the estimation of Lord Grosvenor, and forced him to relinquish his connection with his lordship. At length there was an open rupture between the former friends. Gifford was accused by Peters of having, in a public newspaper, ridiculed his pictures in the Royal Academy."

Hoppner's intimate friends among fellow-artists appear to have been few; at least there are no records of such friendship. His known ability with his pen, and his equally well-known pungent criticisms of the work of others, would not be conducive to the creation and cementing of friendships. We have an amusing instance of this in a paragraph which appeared in one of the newspapers at the opening of the Royal Academy of 1790. It is evidently written by an artist who had felt the keen edge of Hoppner's criticism, and who at length found a chance of retaliating. "The unusual severity" (observes the anonymous writer), "with which the painters at the Royal Academy have been treated this year in some of the morning papers made many people doubt the candour of the critic, but when it is known that Mr. Hoppner, himself a painter, has confessed writing many of them, it must be allowed that every attention should be paid to an artist of his worth and merit, and that he deserves the thanks rather than the censures of the public for so ably pointing out to them the beauties in his own performances, and the defects in those of every other painter."

His artistic acquaintances were many. Among them was James Ward, the engraver, who translated to copper eight of the finest of Hoppner's pictures. About the year 1803, after having achieved great success as an engraver, Ward was anxious to receive Academic recognition as a painter. The A.R.A. dis-

inction as an engraver was within his reach, when he inquired if he would ever be eligible as an Academician should his success as a painter warrant the election. The answer was in the negative, and that he would have to go up again and be re-elected as an A.R.A. Mrs. Frankau tells us that he could not make up his mind to this, and finally took his stand as an Associate Painter. Hoppner was among his chief opponents. He called on the engraver's wife and "influenced her to join the opposition." "Ward," Hoppner declared, "has done something which has never been done before, and we all wish him to continue to engrave our works. He will command everything and make a fortune, and what more can he wish for? While, to take up painting at his time of life is folly, for he will never be able to overtake and make a stand with the painters; we shall, therefore, lose the best engraver, which we want, and shall encourage a bad painter, which we do not want." Ward was "bitterly indignant" at the suggestion that he could not paint, but had to admit the force of Hoppner's theory; for whilst in one year he refused engraving commissions to the extent of £2,000, he did not get a single commission for a picture.

Through Northcote we have several anecdotes. He "once went with Hoppner to the hustings to vote for Horne Tooke; and when they asked me what I was, I said a painter. At this Hoppner was very mad all the way home, and said I should have called myself a portrait-painter. I replied, the world has no time to trouble their heads about such distinctions" (Hazlitt's "Conversations of Northcote," 1894, p. 3). Northcote considered that Hoppner ought to have been a lawyer, he would have made an excellent one. He was, admits Northcote, successful, "especially as a portrait-painter; he was a finer portrait-painter than any now living. A man of talents will rise to respectability in any line; but still he would have gained the object of his ambition much more as a lawyer" ("Conversations of James Northcote with James Ward," p. 198). From the same source we have an anecdote which bears more immediately on the artist's methods of work. "Hoppner frequently remarked that in painting ladies' portraits he used to make as beautiful a face as he could, then give it a likeness to the sitter, working down from this beautiful state until the bystanders should cry out, 'Oh! I see a likeness coming!' whereupon he then stopped, and never ventured to make it more like" (*Ibid.*, p. 190).

Through Belgrave Hoppner we glean something of Hoppner's opinion of Northcote. "My father may have thought Northcote a bad painter, and I recollect his saying he could not draw correctly, but they visited each other on friendly terms; and I remember my father's description of a visit he paid to Northcote and found him acting as his own lay figure, wearing the uniform of an officer—whose portrait he was painting—which hung loosely about him, and would therefore, as seen by himself in a glass, have given but a poor idea of the person and figure he intended to represent."



The anonymous author of a series of interesting articles with the general title of "Sayings and Doings of Artists" in "The Literary Gazette" of 1826, has preserved many anecdotes, which have at least the appearance of genuineness, concerning Hoppner. "To a man whose nerves were at all vulnerable, there are professional pursuits to be preferred to that of portrait painting. At least so was wont to say the late ingenious Hoppner. Indeed, this too sensitive wight maintained that the greatest evil he had ever been capable of wishing to inflict upon his greatest enemy was that of an eight hours' daily drill in the manufacture of block-heads. . . . That the tantalisation of his daily drudgery brought poor Hoppner to an untimely grave is as indubitable a fact as that his portraits are a facsimile of their originals. 'There are faces,' said this cynic, 'without features, and features without faces.' An Alderman's lady says, 'La, Mr. Hoppner, Sir John looks too grave.' 'Why, madam,' replies the painter, 'tis the only way to make a sitter escape looking like a fool.' 'But why not make Sir John smile?' 'A *smile* in painting is a *grin*, and a *grin* is a *growl*, and a *growl* is a bite—and I'll not alter it,' said the half mad, irritable painter, 'and if I ever paint another subject, short of a lord mayor, I'll be d—d.'"

"The memoirs of a portrait-painter's study—what a subject for a book!" exclaimed Hoppner, to Coombe, the author of "Dr. Syntax" as he entered the long passage in Charles Street, just as Mr. —, a corpulent city banker, made his exit to step into his barouche. The loyal banker (we do not mean the loyal baronet [Sir Francis Burdett], who has better taste) had dropped in upon the painter to *negociate* for a family picture. It happened at the memorable epoch of 'life and property men,' when London was to be thatched with silver, and paved with gold. 'Well, sir, your most obedient, mister painter,' said the squire-banker, looking around. 'Sir, yours,' returned the painter, bowing low. The banker was a fine, portly, pompous-looking citizen, a good subject to His Majesty, and no bad subject as a sitter, though it happened that he sat not. 'Well, mister painter, sir, you have some fine pieces here, sir. Pray, sir,—a—what may be the value of that?' pointing to a whole-length of an admiral. 'My price for that is two hundred guineas.' 'So,' ejaculated the banker, 'a fine, noble-looking fellow, 'pon my word—very heroical indeed! Ah! mister painter, they are our great *wooden walls*, our prime *bullwarks*. This is the land for rich seamen—old England, hey, sir,—and those who don't like it, why, let 'em leave it: that's my toast, sir. But to the point, sir; my business is to negociate, look you, for a large family piece,—myself, my wife, and my boys and girls, a fine family, as you shall see, sir,—the same number as his Majesty's, God bless him! Now, what is your charge for such a collection?—*group* I think you painters call it?' 'I cannot exactly answer that—within—five hundred pounds, or so,' replied the painter. 'Wheugh-h-h,' whistled the banker; 'what, sir, five hundred pounds?' 'Such a subject requires study, sir, great studying—as, how——' 'Pho! pho! study, mister painter; true, sir, but you

have not studied *Cocker*, sir, hey? ha, ha, ha! not tell within five hundred pounds, ha, ha, ha!’ ‘Why such a work requires consideration. I should like, first, to be allowed to see your family, sir—and then—how to dispose of so many persons—how to employ them—and—and——’ ‘O, my good sir, I’ll save you that trouble, that is already settled, my good sir,—we are to be painted on our lawn, with a harpsichord, and all singing God save the King.’”<sup>1</sup>

Another good story comes from the same source. An artist whose name has not come down to us, was engaged to paint a portrait of a certain pompous commissioner, a member of the Cabinet. The great man had no time for sitting, though, as it was whispered, the right honourable gentleman was not a little proud of the honour which beseeched him to sit. It was no less than to have a whole-length of himself to place up in one of our Universities. The portrait was to be done at the great man’s house. The artist originally selected died before the portrait was begun, and, by special favour, Hoppner was prevailed upon to take his post. “Well, sir,” quoth the right honourable, as Mr. H. made his bow, “I have no time, *sar*, to give to your art, unless you can take a scheme of me at my breakfast.” The equipage was already laid, a steaming urn, coffee-pot, toast, rolls, muffins, chickens, and ham. The limner spread his arcana and commenced to paint as the great man commenced his *déjeuner* by supplying his appetite with half a muffin, and a cut from the wing of a pullet, together with a slice of ham. This accomplished, and sipping his tea, without condescending to notice the artist, he seized the newspaper, took his reading-glass from his bosom, began dictating to his private secretary, gave orders to his cook for dinner, dictated again, sipped his tea, and, with the cup hiding his chin, and the newspaper his cheek, pompously exclaimed, “I desire, Mister Hoppner, that you proceed.” “I am going,” replied the indignant artist, who, stalking out of the room, left the great man all astounded at the haughty demeanour of a portrait-painter.

<sup>1</sup> There is another version of this story, related in “The Annals of Fine Arts.” It is there given as told to Gifford. “These things,” said Hoppner, “are part and parcel of the delectables of portrait painting.”









# CATALOGUE RAISONNÉ









## JOHN HOPPNER, R.A.



ABBOT, CHARLES. *See* COLCHESTER, BARON

## ABERCROMBY, SIR RALPH

**B**ORN at Menstry, near Tullibody, co. Clackmannan, in Oct., 1734; educated at Rugby, Edinburgh, and Leipzig; entered the army, 1756, served under the Duke of Brunswick in the Seven Years' War; M.P. for Clackmannan, 1773; opposed the American policy of the Government; Commander of Division under the Duke of York in the Netherlands, 1793-4; Commander-in-chief in the West Indies, 1795-7, and in Ireland, 1798; commanded the expedition against the French in Egypt in 1800; landed at Aboukir, and defeated the French at Alexandria, where he died of wounds received in battle, 28 March, 1801.

Royal Academy, 1799, No. 63.

HALF figure, life size, directed and looking to front, in full uniform, wearing the ribbon and star of the Bath, head uncovered, long hair powdered. Canvas, 30 × 25 in.

There are at least three practically identical versions of this portrait, the approximate date of which would be about 1797-8. He was invested with the Order of the Bath 22 July, 1795, and was Commander-in-Chief in the West Indies, 1795-7; S. W. Reynolds's engraving was published on 1 Feb., 1799. The three versions are:

(1) Exhibited at South Kensington, 1863, No. 23, by Lord Dunfermline (Abercromby's grandson), and inherited by his surviving daughter, the Hon. Mrs. John Trotter, of Colinton, R.S.O., Midlothian.

(2) The property of Lord Abercromby, Fern Tower, Crieff, and reproduced as Plate LXXXIV in J. L. Caw's "Scottish Portraits," 1902.

(3) Exhibited at the Royal Military Exhibition, 1890, No. 689; and at the Guelph Exhibition, 1891, No. 326, by John Carrick Moore, Esq.

A version of this portrait (canvas, 30 × 25 in.) is the property of Colonel Tipping, of Brasted Place, Kent.

(4) Another, and totally distinct, portrait remains as yet untraced, the original picture from which the engraving, No. 4 in the following list, was taken. In most of the other engravings the right arm only is seen, and the hand rests at waist; in No. 4 the right arm hangs down by the side, and in this version also the eyes are contracted and indicate much more conspicuously the weak eyesight mentioned in the Note.



ENGRAVED (1) in mezzotint, by S. W. Reynolds, 1 Feb., 1799,  $12\frac{1}{4} \times 10$ , arms only slightly shown; (2) in stipple, by F. Bartolozzi, 1 Jan., 1802,  $14 \times 10$ , looking a little more to left than in Reynolds's engraving, right arm and hand shown; (3) in line, by H. D. Cook,  $4\frac{1}{2} \times 3\frac{1}{2}$ , 1831, in W. Jerdan's "National Portrait Gallery," vol. iii, 1832 (Fisher, Son and Co.), almost identical with No. 2; and (4), in stipple, by R. Page and Son,  $5\frac{1}{2} \times 8\frac{3}{4}$  (for a book published by Blackie and Son, Glasgow), to knees, left arm leaning on a cannon, and holding a small compass in left hand, right arm leaning by side (all B.M.); (5) by W. Finden, from a drawing by W. Derby,  $5 \times 4\frac{1}{4}$ , 1 June, 1830, for Lodge's "Portraits," 1821 (Harding and Lepard); and, on a smaller scale,  $3\frac{1}{2} \times 3$ , 1 Dec., 1836, for vol. xii of the same work, and again in Bohn's cheap edition.

NOTES.—"Hoppner's portrait is probably the only one which gives an adequate idea of Sir Ralph's very striking and characteristic face, and from the frequency with which it was engraved in his lifetime, and soon afterwards . . . it seems to have been highly esteemed by his contemporaries. It is known that he was exceedingly short-sighted, and had to depend for observation during action upon such trusted lieutenants as Moore and Kempt, and in this rendering of his rugged but genial old face, the puckered gray eyebrows over the small, dark brown eyes suggest that defect."—J. L. CAW'S "Scottish Portraits." "Northcote's pencil has been employed with uncommon success in this interesting and natural subject. It has introduced portraits of Gen. Moore, Gen. Hope, Sir Sidney Smith, Sir Thos. Dyer, and Col. Abercromby. He has been extremely happy in all the likenesses, particularly in Sir Ralph's, which is copied from Mr. Hoppner's picture, lent by Mr. Dundas, under whose patronage, we understand, this picture is painted, and for whom a print in the like manner is to be engraved."—"The Union Magazine," Dec., 1801, p. 413.

## ALDBOROUGH, ANNE, COUNTESS OF



ONLY daughter of Sir John Henniker, M.P., 1st Baron Henniker; married, first, on 24 March, 1788, as his second wife, Edward, 2nd Earl of Aldborough; and, secondly, in Dec., 1801, George Powell, Esq.; died 14 July, 1802.

HALF-LENGTH, directed, facing and looking towards left, powdered hair, wide hat looped up and feathers, throat uncovered, upright frill round neck, ribbons at breast, curtain behind head, landscape in background (CS., p. 262).

ENGRAVED in mezzotint by S. Einslie,  $14 \times 9\frac{7}{8}$  in., 6 May, 1788, of which engraving there are three states.

## ALEXANDER, MASTER



YOU PRE, only son of James Alexander, 1st Earl of Caledon, one of the representative Peers for Ireland; born 14 Dec., 1777; at Eton, 1791-1793; succeeded his father 22 March, 1802; married, 16 Oct., 1811, Catherine, daughter of Philip, 3rd Earl of Hardwicke; died 8th April, 1839.

Royal Academy, 1796, No. 182.

HALF figure, seated in red plush-covered chair, directed to front, looking to left, long fair hair falling over shoulders, white neck-cloth folded close up to chin. Canvas,  $30 \times 25$  in.

At Eton College.

A sketch or replica of this portrait was in the Hoppner Sale, 1823, lot 15.

## AMELIA, H.R.H. PRINCESS



FIFTEENTH and youngest child of George III and Queen Charlotte; born 7 Aug., 1783; died, unmarried, 2 Nov., 1810; buried in St. George's Chapel, Windsor.

Royal Academy, 1785, No. 221.

WHOLE-LENGTH, as a child of about two years, seated, directed to front and looking at spectator; light dress with short sleeves, frilled mob-cap, which covers the ears; both hands resting on a tambourine; King Charles spaniel to right; dark curtain background. Canvas, 36 × 28 in.

At St. James's Palace.

Exhibited at South Kensington, 1867, No. 857.

NOTE.—A portrait of Princess Amelia, half figure, in white, the property of Mr. Arthur Sanderson, of Edinburgh, is illustrated in "The Art Journal" of 1897, p. 36. It seems to represent her older than she would have been at the time of Hoppner's death.

## ANDOVER, VISCOUNTESS



FANE ELIZABETH, daughter of Thomas Wenman Coke, Esq., of Holkham, Norfolk; married, first, 13 May, 1785, Charles Nevinston, Viscount Andover (eldest son of John, 15th Earl of Suffolk, who survived him); and, secondly, 26 March, 1806, Admiral Sir Henry

Digby; died 29 April, 1863.

Painted in 1799.

THREE-QUARTER figure, seated, directed to front, looking to left, in plain black dress, cross-over bodice cut to V-shape, with white trimming, arms bare to elbows, the right arm resting on stone vase pedestal, left arm hanging down by her side, chestnut curly hair, blue eyes; red shawl draped round body and showing on either side. Canvas, 50 × 40 in.

The engraved portrait is the property of the Earl of Leicester, and is at Holkham, Norfolk. Lord Digby has another portrait of this lady, by Hoppner, at Minterne, Cerne Abbas, Dorset, on canvas 50 × 40 in.

ENGRAVED by C. Wilkin, 8¼ × 6⅞ in., as Viscountess Andover, May, 1799, in the series of "Ladies of Rank and Fashion." At this period the original picture was in the possession of Viscount Andover; another, by the same, as Lady Andover, "wearing a black lace shawl," Jan., 1802, and for "La Belle Assemblée," May, 1809 (no name of artist or engraver). A modern (1902) facsimile of Wilkin's engraving has been issued.



## ANGERSTEIN, MRS.



JOHN JULIUS ANGERSTEIN (1735-1823), the famous art patron, was twice married; first to Anne, the only daughter of Henry Muilman, Esq., of Dagenham Park, Essex, and widow of James (or Charles) Crocket, Esq., merchant (who died in 1769); she died at Woodlands, Blackheath, on 19 June, 1783. He married, secondly, on 1 Oct., 1785, Mrs. Lucas, relict of Thomas Lucas, Esq., of Leigh; she predeceased Mr. Angerstein by many years, but the date of her death has not been found. The Mrs. Angerstein in this picture is probably the second wife, as the portrait represents quite a young woman.

HALF figure, seated in green arm-chair, turned to the left in three-quarter profile and looking at the spectator; brown eyes, rosy cheeks and lips, auburn hair, the curls of which are falling on her shoulders; broad-brimmed black hat, with black feathers and ribbon; black dress, open on the breast, which is covered by a large double frill collar. Canvas, 30 × 25 in.

Illustrated in Sedelmeyer's "One Hundred Paintings by Old Masters," 1894, No. 86.

NOTE.—Two recent sales in New York have included a portrait of Mrs. Angerstein, each 30 × 25 in., but whether they were distinct portraits or the same we cannot say. There can be very little doubt that M. Sedelmeyer's portrait, above described, found its way to America.

ANGLESEY, MARQUESS OF. *See* PAGET

## ARBUTHNOT, THE RIGHT HON. CHARLES



HE diplomatist and politician; born in 1767; précis writer in the Foreign Office, 1793; M.P. for East Looe, 1795, and subsequently held various diplomatic appointments, including that of Ambassador-Extraordinary at Constantinople, 1804; returned to England in 1807; Joint Secretary of Treasury, 1809-23; Chancellor of the Duchy of Lancaster, 1828-30; M.P. for Eye, 1809; Orford, 1812; St. Germans, 1818-27; and St. Ives, 1828-30; died at Apsley House, 18 Aug., 1850.

Exhibited, British Institution, 1865, No. 175 (General Arbuthnot).

## ARBUTHNOT, MRS.

**M**ARCIA MARY ANNE, daughter of William Clapcott Lisle, Esq., of Upway, Dorset, by Hester, daughter of George, Viscount Malpas, son of George, 1st Marquess of Cholmondeley; born 20 August, 1775; married, as his first wife, 23 Feb., 1799, the Right Hon. Charles Arbuthnot (*q.v.*); died in child-bed at Constantinople (where her husband was Ambassador-Extraordinary) about June, 1806.

Hoppner exhibited two portraits of this lady, assuming that the Mrs. Arbuthnot of the Royal Academy, 1799, No. 302 (which is by no means certain, as this portrait is stated by some contemporary writers to represent Lord Euston) is the same person as that of Royal Academy, 1800, No. 196. The latter portrait is referred to in "The Monthly Mirror," July, 1800, p. 15, as: "The representation of a beautiful woman, uniting qualities of strength and softness."

HALF-LENGTH, in a black dress, crossed fichu-wise over the bosom; the head three-quarters to the right, inclined slightly to the right shoulder; the right arm resting on a pedestal, the left hand holding the forefinger of the right; brown hair falling over the forehead; dark background. Canvas, 30 × 25 in.

Exhibited, Grosvenor Gallery, 1889, No. 110 (G. T. Clark, Esq., of Dowlas).

ENGRAVED in mezzotint by S. W. Reynolds, 10½ × 8⅜ in., 15 Feb., 1800; reproduced in Whitman's "S. W. Reynolds," facing p. 60; and again in mezzotint, T. G. Appleton, 17 × 23 in., 9 Feb., 1888. (Colnaghi and Co.)

1. The portrait exhibited at the British Institution, 1865, No. 164, by General Arbuthnot, is presumably that owned by Mr. G. T. Clark in 1889.

2. Three-quarter length, seated in a landscape under a tree, three-quarter face, turned to her right; powdered hair; white lawn dress cut to V-shape, with bluish-gray fichu, with sash of same colour. Canvas, 50 × 40 in. A very fine picture.—W. M.

3. This portrait is only known to us from a small stipple engraving, in an oval, by Mackenzie, which was published in "The Lady's Monthly Museum," of May, 1805: the scheme of the composition is almost identical with that engraved by Reynolds, except that in this the left arm is across the chest, and the hand rests on the right shoulder. In the few biographical lines which accompany the portrait, Mrs. Arbuthnot is described as "the elegant ornament of the circles of beauty and fashion." The date of her birth is given as "July 9, 1774," which is a year earlier than that stated by other writers.

4. Another portrait of "Mrs. Arbuthnot," and obviously not the same lady as Nos. 1 and 2, half figure, standing, directed to right and looking at spectator, in low gray dress with short sleeves; short dark hair, which falls in curls over forehead, canvas, 30 × 25 in., is illustrated in Sedelmeyer's "Ninth Hundred Paintings by Old Masters," 1905, No. 83. This is not a portrait of Mrs. Arbuthnot.—W. M.

The property of M. C. W. Borden, Esq., New York.

ARUNDELL, LADY. *See* GRENVILLE, LADY MARY



## ASHBURNHAM, JOHN, EARL OF



SECOND Earl; born 30 Oct., 1724; Keeper of Hyde Park and St. James's Park, 1753; First Lord of the Bedchamber and Groom of the Stole to George III, 1775; died 8 April, 1812.

HALF figure, in Peer's robes; the very aged face is turned nearly in profile to the right, and the eyes looking in the same direction. Canvas, 30 × 25 in.

The property of the Marquess Camden, Bayham Abbey, Kent.

## ASHBURNHAM, GEORGE, EARL OF



THIRD Earl; born 25 Dec., 1760; succeeded his father in 1812; married, first, 28 Aug., 1784, Sophia, daughter of 1st Marquess of Bath; and, secondly, 25 July, 1795, Charlotte, daughter of Algernon, Earl of Beverley [*see* PERCY]; died 27 Oct., 1830.

THREE-QUARTER figure, standing by a table in Peer's Parliamentary Robes. Canvas, 50 × 40 in.

At Ashburnham Place, Battle, Sussex. Mentioned in Neale's "Views," iv, 1828. Companion portrait to No. 2, next entry.

NOTE.—This portrait was doubtless painted when the Earl was Viscount St. Asaph, and the Peer's robes are accounted for by the fact that he was summoned to the House of Lords and placed in his father's Barony of Ashburnham, 16 Oct. 1804.

## ASHBURNHAM, COUNTESS OF



LADY CHARLOTTE, elder daughter of Algernon Percy, 1st Earl of Beverley (son of the 1st Duke of Northumberland); born 3 June, 1776; married, as his second wife, 25 July, 1795, George, Viscount St. Asaph, afterwards (in April, 1812) 3rd Earl of Ashburnham; died 26 Nov., 1862. Her eldest son was Bertram, 4th Earl of Ashburnham, the celebrated book-collector, and her fourth daughter was the mother of Mr. Swinburne the poet.

1. HALF figure, seated in a landscape, directed and looking to left, in plain white close-fitting dress, cut low, blue sash, long curly hair bound with white kerchief. Canvas, 30 × 25 in.

Painted in 1794, before Lady Charlotte Percy's marriage, and exhibited at the Royal Academy, 1795, No. 81, as a "Portrait of a Lady of Quality." In spite of the claim, unauthorized and unsubstantiated, of No. 3 to be the Academy portrait, there can be no reasonable doubt as to this version being the picture of 1795. It was painted for Lady Charlotte Percy's father, the Earl of Beverley, in whose

possession it was in 1797—two years after her marriage—and to whom Wilkin's engraving was jointly dedicated by Hoppner and Wilkin.

The property of the Duke of Northumberland.

ENGRAVED in stipple by Charles Wilkin,  $8\frac{3}{8} \times 7$  in., as Lady St. Asaph, in the series of "Ladies of Rank and Fashion," No. 1, March, 1797, and reproduced on a small scale, with annotations by Andrew W. Tuer; re-engraved in stipple by R. Cooper,  $4\frac{1}{2} \times 3\frac{5}{8}$  in., with heraldic arms, for "La Belle Assemblée," Feb., 1809; in line, by R. B. Lodge, for "The English Illustrated Magazine," Oct., 1888, p. 28; in mezzotint by T. G. Appleton,  $17\frac{1}{2} \times 13\frac{7}{8}$  in., 20 March, 1891; reproduced in "La Revue de l'Art Ancien et Moderne," March, 1902, and frequently repeated. An anonymous engraving in quarto size of this picture is mentioned in F. Harvey's "General Catalogue of Engraved Portraits," 1896, No. 160.

NOTE.—The Countess of Ashburnham's father was the second son of Hugh, 1st Duke of Northumberland, and her brother succeeded to the dukedom in Feb., 1865.

2. THREE-QUARTER-LENGTH figure, seated, directed to front, head slightly turned to right, in plum-coloured dress cut low and square, arms bare, girdle immediately below breasts; hair short, no head-dress, face fresh and full of colour; background archway, through which is seen a pretty landscape. Canvas,  $50 \times 40$  in.

Age apparently about thirty; painted as a pendant to the portrait of her husband (see preceding entry). At Ashburnham Place, Battle, Sussex; mentioned in J. P. Neale's "Views," iv, 1828.

3. A portrait, which claims to be the picture exhibited at the Royal Academy of 1795, was lot 42 in the David H. King, jun., sale in New York on 31 March, 1905, and realized 2,500 dollars. The description in the sale catalogue is as follows: "She is seen to the waist only, in three-quarters view to the left, the eyes turned in the same direction. A mass of fair hair falls over her ears and upon her shoulders. She wears a soft felt hat with moderately wide brim and red ostrich feathers, a blue dress with a white tulle fichu over the shoulders and a red sash. The background is foliage, with a glimpse of the sky through the leaves on the left. Canvas,  $24 \times 19\frac{3}{4}$  in. (probably reduced from  $30 \times 25$  in.). It reappeared at Christie's, 14 June, 1907, lot 102, when it sold for 480 guineas. This portrait is unknown to the present Earl of Ashburnham, and its claim to be the picture exhibited at the Royal Academy of 1795 cannot be sustained. This is neither Lady St. Asaph nor by Hoppner.—W. M.

## ATHOLL, JOHN, DUKE OF



LDEST son of John Murray, 3rd Duke of Atholl (or Athole), by Charlotte, only daughter and heiress of his uncle the 2nd Duke; born 30 June, 1755; succeeded his father 4 Nov., 1774; a K.T.; died 29 Sept., 1830.


WHOLE-LENGTH, standing by a fluted pillar and under a canopy formed by a large dark curtain; directed to front, looking to left, in Peer's robes, with collar of the Order of the Thistle, knee-breeches, white stockings and black shoes, gray hair, right arm extended, pointing with index finger to distance; left hand holding robes; to left, landscape with lake and distant mountain; to left, table with scroll and writing materials, with two folio volumes beneath. Canvas,  $99 \times 60$  in.

The property of the Duke of Atholl.

ENGRAVED in line and stipple,  $22\frac{1}{2} \times 15$  in., by C. Knight, 1 August, 1811. (Published by Colnaghi and Co.)



## ATHOLL, DUCHESS OF


ON. MARJORY, eldest daughter of James, 16th Lord Forbes; married, first, 4 June, 1786, John Mackenzie, Lord Macleod (eldest son of the Earl of Cromartie who had forfeited his title by joining in the Rebellion of 1745); and secondly, 11 March, 1794, John, 4th Duke of Atholl; died at Dunkeld House, 3 Oct., 1842, aged eighty.

WHOLE-LENGTH, standing, in low cut dress. Canvas, 98 × 60 in.

The property of the Duke of Atholl.

NOTE.—For a portrait of the only son of this marriage, see MURRAY, LORD CHARLES.

## AYLESFORD, CHARLOTTE, COUNTESS OF


OUNGEST daughter of Charles, 6th Duke of Somerset (commonly known as "The Proud Duke"), by his second wife, Lady Charlotte Finch (daughter of Daniel, 2nd Earl of Nottingham); born in 1730; married 6 Oct., 1750, her cousin, Heneage Finch, 3rd Earl of Aylesford; died 15 Nov., 1805.

HALF figure, life size, to waist, full face, directed to front and looking at spectator, black dress or cloak, white neckerchief or fichu, large white head-dress with brown ribbon, brown ribbon or strings of hat tied in a bow under chin; green-gloved hands folded in front. Canvas, 30 × 25 in. Inscribed at back of picture: "Hoppner Pinxt. 1790 circa."

Exhibited, South Kensington, 1868, No. 850, erroneously catalogued as a portrait of Lady Louisa Thynne, wife of 4th Earl of Aylesford (C. Wynne Finch, Esq.).

NOTE.—This picture belonged to her daughter, Lady Maria Finch, at whose death it passed, in 1848, to her nephew, the Rev. Heneage Finch, of Oakham, and at his death—unmarried—in 1865 to his nephew, Charles Wynne Finch, grandfather of the present owner, John Charles Wynne Finch, Esq., Voelas, Bettws-y-Coed, North Wales.

## AYRTON, DR. EDMUND

HE musician; born at Ripon in 1734; succeeded Dr. Nares as organist of York Minster; married, 20 Sept., 1762; Mus. Doc., Cambridge, 1784; Oxford, 1788; Vicar Choral of St. Paul's Cathedral, and Lay Vicar of Westminster Abbey; died 22 May, 1808, at 24, James Street, Buckingham Gate.

Painted in 1786.


HEAD and shoulders. Canvas, 30 × 25 in.

At 62, Edith Road, West Kensington (W. S. Ayrton, Esq., great-grandson of Dr. Ayrton).

A picture with this name was sold at Christie's, 14 March, 1903, lot 114, and another, perhaps the same (in robes of a Doctor of Music, canvas, 30 × 25 in.), on 20 July, 1906.




## BABINGTON, THOMAS

 F Rothley Temple; born 18 Dec., 1758; High Sheriff for Leicestershire in 1780; M.P. for Leicester in five parliaments, 1800-18, and noted for his interest in the abolition of slavery; married, 8 Oct., 1787, Jean, daughter of the Rev. John Macaulay (and aunt of Lord Macaulay); died 21 Nov., 1837.

SITTING in red chair, directed and looking to the left, gray coat, salmon-coloured vest, right hand resting in lappet of coat. Canvas, 30 × 25 in.


ENGRAVED in mezzotint by C. E. Wagstaff, 12½ × 10 in., published by Combe and Crossley, Leicester, *n.d.*  
The original picture was sold, with other Babington family portraits, at Christie's, 8 March, 1902.

## BACHE, RICHARD

 ON of Theophylact Bache, merchant, of Settle, Yorkshire (who went to New York in 1751); born at Settle, 12 Sept., 1737; established himself at Philadelphia, 1770, as an underwriter, and accumulated a fortune; Postmaster-General of the American Colonies from 1776 to 1782, succeeding Benjamin Franklin, whose daughter he married; died at Berks, co. Pa., 29 July, 1811.

The companion portrait to that of Mrs. Bache, in the possession of Mr. John S. Blair, Attorney-at-Law 1416 F Street, Washington, D.C., in 1902.

## BACHE, SARAH

 NLY daughter of Benjamin Franklin; born at Philadelphia, 11 Sept., 1744; married, 3 Oct., 1767, Richard Bache (see previous entry); took an active part in relieving the distress caused by the American revolutionary war, having at one time over 2,200 women employed under her direction in this philanthropic undertaking; died 5 Oct., 1808.

THE head is turned slightly to the left, and her blonde hair, mixed with gray, falls back in waves to the white head-dress, and down to the broad white scarf about



her shoulders; her large dark eyes look complacently out of the picture; the background is warm gray. Canvas, 30 × 25 in.

Metropolitan Museum of Art, New York; purchased from the Catherine Lorillard Wolfe endowment fund for her collection.

## BADCOCK, LIEUTENANT



N officer in the Royal Navy, of H.M. ship "Hind." He was engaged in our naval wars with the French, was taken prisoner, released, and accidentally drowned in Halifax harbour when stepping in, or out of, one of the ship's boats in 1799.

HALF figure, directed to front and looking at spectator; in naval uniform, light waistcoat, broad black neckband, belt passing over right shoulder and under left arm with large oval badge of metal containing an anchor design; very light flaxen side whiskers, brilliant, fine blue eyes. Canvas, 11 × 13 in.

This portrait is possibly by Hoppner; it belongs to E. G. Clayton, Esq., 10, Old Palace Yard, Richmond, Surrey, a collateral relative, and a distant cousin of whom possesses a portrait (perhaps a replica) of the same person. A portrait (by Hoppner) of Benjamin Badcock, R.N., was sold at Foster's, 2 Dec., 1903.

## BAGOT, LADY



MARY CHARLOTTE ANNE, eldest daughter of William, 1st Baron Maryborough, and afterwards 4th Earl of Mornington; born 5 Feb., 1786; married, 22 July, 1806, the Right Hon. Sir Charles Bagot, son of 1st Lord Bagot; died 2 Feb., 1845.

HALF figure, in low-necked dress of a curious bronzy colour, short sleeves, fresh complexion; background of trees. Canvas, 30 × 25 in. A charmingly painted picture.

The property of Colonel Bagot, M.P.

Exhibited P. and D. Colnaghi and Co.'s Gallery, 1904, No. 11.

ENGRAVED in mezzotint by J. C. Webb, 14 × 17 in., 1904.

## BAGOT, LEWIS, BISHOP



SON of Sir Walter Bagot, 5th Bart, of Blythefield, Stafford; born 1 Jan., 1740-1; matriculated at Christ Church, Oxford, 8 March, 1757; B.A., 1760; M.A., 1764; D.C.L., 1772; Dean, 1777-83; Bishop of Bristol, 1782; of Norwich, 1783; and of St. Asaph, 1790, till his death, 4 June, 1802.

THREE-QUARTER figure, in bishop's robes (white bands and rochet, black chimere) and wig, sitting, directed to left, head slightly turned and looking at spectator;









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Photogravure J. J. Waddington, St.





right hand resting on an open volume on a table, left hand holding a college cap; red curtain background, view of cathedral windows to left. Canvas, 50 × 40 in.

In the Dining Hall, Christ Church, Oxford. "Catalogue of the Collection of Pictures at Christ Church," 1833, p. 27.

ENGRAVED in mezzotint by S. W. Reynolds,  $17\frac{1}{8} \times 13\frac{1}{2}$  in., 1819.

## BAGOT, WILLIAM LORD



ELDEST son of William, 1st Baron Bagot; born 11 Sept., 1773; succeeded his father, 22 Oct., 1798; an LL.D., F.S.A., F.L.S., F.Z.S., and F.H.S., married, first, 30 May, 1799, Emily, daughter of Charles, Lord Southampton, and secondly, 17 Feb., 1807, Louisa, daughter of George, Earl of Southampton; died 12 Feb., 1856.

THREE-QUARTER-LENGTH, standing, directed to front, looking slightly to left, in Peer's robes, with high collar, white neckerchief; left hand hanging down by side; table with writing materials, and paper inscribed, "Rt. Hon<sup>ble</sup> Lord Bagot," to right; background with pillar and curtain.

ENGRAVED in mezzotint by G. Clint,  $17\frac{3}{8} \times 13\frac{7}{8}$  in., *n.d.*

## BAILEY, MISS

NOTES.—A "Portrait of a Lady," identified as Miss Bailey, was at the Royal Academy of 1784, No. 70. "This portrait has real character about it, and from the simplicity of the lady's attirements, it is evident she did not consider the splendour of dress any addition to beauty. There is not a better portrait in the room."—"Morning Herald," 18 May, 1784.

See NOTE to SOPHIA WESTERN.

## BAILLIE, MATTHEW



HE anatomist; born at Shotts, Lanarkshire, 27 Oct., 1761, his mother was a sister of William and John Hunter, the anatomists; Joanna Baillie, the poetess, was Matthew's sister; came to London at the age of eighteen, and lived in William Hunter's house; studied at Balliol College, Oxford; took his M.D. degree in 1789; died 23 Sept., 1823.

HALF figure, directed to front, looking to right, seated in large arm-chair covered with plush and studded with large brass-headed nails; slate-coloured coat, white neckerchief, own hair, hands clasped; red background. Canvas, 30 × 25 in.

Presented to the Royal College of Physicians of London in 1895, by W. H. Baillie, Esq.; the College also possesses Sir Thomas Lawrence's portrait and Chantrey's marble bust of Dr. Baillie. See also NOTE to PITCAIRN, DAVID.

Exhibited at the Hunterian Exhibition, R.C.S.E., July, 1895.



ENGRAVED in mezzotint by C. Turner, 25 Dec., 1809,  $11\frac{3}{4} \times 10$  in.; a proof before title is in British Museum; in stipple in "European Magazine," 1824, vol. 85. Turner's engraving "is a portrait of great scarcity, the family being extremely averse to its circulation; but it is a good likeness and well engraved. A copy of this print is in the 'European Magazine,' stippled, the head finished, the remainder sketched."—W. MILLER, "Biographical Sketches of British Characters," 1826, vol. ii, p. 80.

## BAKER, SIR FREDERICK FRANCIS



ONLY son of Sir George Baker, M.D., physician to King George III, 1st Bart., President of the Royal College of Physicians; born in Jermyn Street, London, 13 May, 1772; succeeded his father 15 June, 1809; a F.R.S. and F.S.A.; accidentally killed by a blow from one of the flappers of a windmill at Hastings, 1 Oct., 1830.

HALF figure, seated, three-quarter face, black buttoned-up morning coat with velvet collar, nankeen waistcoat, full white cravat, hair powdered; background, red curtain and landscape. Canvas,  $30 \times 25$  in.

The property of G. B. Baker-Wilbraham, Esq., Rode Hall, Cheshire (grandson).

ENGRAVED in mezzotint by J. Heath,  $6 \times 5$  in.

## BALFOUR, LADY FLORENCE



DAUGHTER of William Willoughby Cole, 2nd Baron and 1st Earl of Enniskillen; born 14 May, 1778; married, 17 Oct., 1797, Blayney Townley Balfour, Esq., of Townley Hall, Drogheda, Louth, M.P. in the Irish Parliament; died 1 March, 1862.

Painted in 1805.

HALF figure, seated, directed to left, looking at spectator three-quarter face, low-cut white satin dress with high waist and short sleeves; right arm resting on table covered with crimson cloth, yellow gauze scarf over arm at elbow; hair falling over forehead, bound with greenish-blue velvet band. Canvas,  $30 \times 25$  in.

Exhibited, Dublin Old Masters, 1902-3, No. 5 (Blayney R. T. Balfour, Esq., of Townley Hall, Drogheda).

## BANKS, MISS

PROBABLY Sarah Sophia Banks (1744-1818) sister of Sir Joseph Banks, P.R.S.

HALF figure, directed and looking to right, seated, greenish dress cut low and with short close-fitting sleeves; hands clasped, elbow of left arm resting on stone balcony; fair hair, fresh complexion. Canvas,  $30 \times 25$  in.

The property of Messrs. P. and D. Colnaghi and Co.

A sketch for this portrait was in the Hoppner Sale, 1823, lot 1.

## BANNISTER, JOHN



HE actor, born at Deptford, 12 May, 1760, son of the well-known vocalist, Charles Bannister; a student with Beechey at the Royal Academy schools; went on the stage, appearing for the first time at the Haymarket Theatre, 27 Aug., 1778; his career was one unbroken triumph, and his fine acting and unblemished character rendered him one of the brightest stars of the London stage, from which he retired in 1815; died, 7 Nov., 1836.

BUST (possibly in character costume) directed to his right, in riding-coat of mole-coloured cloth, with lace cravat tied in a large bow; long hair brushed back from the forehead. Canvas,  $21 \times 16\frac{1}{2}$  in., probably reduced from  $30 \times 25$  in.

The property of Sir J. E. Johnson-Ferguson, Springkell, Ecclefechan, N.B.

## BARNARD, GEORGE



NLY son of Frederick Augustus Barnard, Librarian to George III (his natural brother) by his wife Catherine Byde (married at St. George's, Hanover Square, 28 Oct., 1776). George Barnard, who is described in Cobbett's "Memorials of Twickenham," as Colonel Barnard, married, 1 Aug., 1809, Maria, daughter of the Rev. Peter Murthwaite, who owned a house—"Crossdeep"—and property close by his own; he died at Clifton, on 5 Oct., 1817.

HALF figure, in black coat with horn buttons, large white neckerchief, long curly hair powdered (perhaps a wig); crimson curtain background. Canvas,  $30 \times 25$  in.

The property of Thomas G. Gardiner, Esq., Aubrey House, Twickenham.

NOTE.—In Sir Frederick A. Barnard's will, dated 2 July, 1827, this portrait of his late son is left to his grandson, George, and his heirs. The late wife of the present owner of the portrait was a granddaughter of George Barnard, and inherited his property. In a letter dated 10 Nov., 1906, Mr. Gardner states that "this picture has been engraved by Reynolds," but we have found no trace of any such engraving. S. W. Reynolds engraved John Knight's portrait of George Barnard's father, Sir Frederick Augustus (sometimes spelt "Augusta") Barnard, but that portrait is "nearly whole length" (See Whitman's, "S. W. Reynolds," p. 25).

## BARRINGTON, SHUTE, BISHOP OF DURHAM



IXTH and youngest son of the 1st Viscount Barrington, born 26 May, 1734; educated at Eton and Merton College, Oxford; B.A. 1755; Chaplain in Ordinary to George III, Canon of St. Paul's, 1776, and afterwards of Windsor; Bishop successively of Llandaff, 1769, of Salisbury, 1782, and of Durham, 1791; died 25 March, 1826.

Royal Academy, 1803, No. 104.



HALF-LENGTH, dressed in episcopal robes and hood of D.D. Canvas, 36 × 28 in.

Exhibited, South Kensington, 1868, No. 161 (Viscount Barrington, M.P.).

NOTE.—This is presumably the portrait of the bishop now at Beckett House, Shrivenham, Berks. An anonymous portrait of the bishop is in the Hall at Merton College, Oxford, and is almost certainly either a replica or a copy after Hoppner. He is there represented as sitting in a red arm-chair in bishop's robes, directed to left, nearly full face, looking at the spectator, holding college cap in right hand; left hand resting on elbow of chair. Canvas, 50 × 40 in.

## BARRINGTON, VISCOUNT

The statement in Princess Marie Liechtenstein's "Holland House," i, 288, that this portrait is at Holland House is an error.

## BARROW, JOHN



N intimate friend of the Prince of Wales, afterwards George IV, in entertaining whom he ruined himself.

HALF-LENGTH life size, facing left, gray or powdered hair, black coat, white ruff and neckcloth, background a red curtain. Canvas, oval, 30 × 25 in.

Exhibited, Birmingham Museum and Art Gallery, 1903, No. 57 (C. A. Barton, Esq.), in the illustrated catalogue of which a plate is given. "This portrait was a commission given by the Prince to the artist" (see above-named catalogue).

## BARROW, THOMAS



RESUMABLY the portrait-painter and engraver, who exhibited at the Royal Academy, and at other exhibitions in London, 1769-1819.

ENGRAVED in mezzotint by T. Barrow, and described as "the first portrait painted by Hoppner" (Bromley, 397 MS. additions).

NOTE.—We give this on the authority of Bromley, and probably his statement is correct. It may be mentioned that the above engraving is almost without a doubt identical with one of the same personage ascribed to Romney (see Ward and Roberts's "Romney," Catalogue Raisonné, p. 7). The engraving shows Barrow to half-figure, directed to right and looking to left, right hand holding a portfolio, which is resting upright on a table; dark coat, buttoned, light neckerchief, dark hair, which is long at back. The mezzotint is 10¼ × 8⅞ in., and is inscribed "T. Barrow." Mr. Horne's copy of this engraving has the inscription written apparently by Barrow himself, "There are only two or three of this print, the plate being spoiled." "He [Northcote] read a letter from Burke to a young artist of the name of Barrow, full of excellent sense, advising him by no means to give up his profession as an engraver till he was sure he would succeed as a painter."—Hazlitt's *Conversations with Northcote*, Hazlitt's "Works," vi, 365.

## BARRY, LADY

The only record of this portrait is an entry in the catalogue of the Hoppner Sale, 1823, lot 8. The lady was probably of the Irish peerage of Barrymore, a title which became extinct in 1824.









*Photography by J. & W. Smith, London*





BATH, MARQUESS OF. *See* THYNNE

## BATHURST, COUNTESS, AND CHILD



GEORGINA, third daughter of Lord George Henry Lennox (son of 2nd Duke of Richmond), born in 1765, married 1 April, 1789, Henry, Lord Apsley, eldest son of the 2nd Earl Bathurst (succeeded as 3rd Earl, 6 Aug., 1794); died 20 Jan., 1841.

The child is Hon. Peter George Allen Bathurst, who died in 1796, aged two years, after having been inoculated for small-pox.

Painted in 1796.

NEARLY whole-length, seated in a dark pink chair, studded with brass nails, on a balcony close to a pillar, directed to right, looking at spectator three-quarter face, white dress with dark sash, lace fichu, shawl over shoulders; hair bound with white ribbon. Child seated on his mother's lap, in white dress with light-blue sash, arms raised and hands clasped over his head. Dark red curtain background, column to left, distant landscape with trees to right. Canvas, 50 × 40 in.

At Cirencester House (Earl Bathurst).

## BATT, JOHN THOMAS



OF New Hall, Salisbury; born about 1746, educated at Christ Church College, Oxford, called to the bar, a Master in Chancery, and intimate friend of James Harris, 1st Earl of Malmesbury; Trustee of the Hanaper Office, 1789; of the Duchy of Lancaster Office, 1788-1802; received a pension of £770 in 1806; died 8 March, 1831.

To waist, in red coat, with white stock, powdered hair. Canvas, 30 × 25 in.

Sold at Christie's, 4 May, 1901, lot 63.

## BATT, MRS.



SUSAN, daughter of James Neave, Esq., of Minton; married in January, 1794, John Thomas Batt, Esq. (see previous entry); died at New Hall, near Salisbury, 22 Jan., 1843.

HALF figure, directed to left, looking at spectator, nearly full face, in white dress, with pink waistband, auburn hair, which falls in curls over forehead, bound with ribbon, red curtain background. Canvas, 30 × 25 in.



Sold at Christie's, 4 May, 1901, lot 62.

Illustrated in Sedelmeyer's "Tenth Hundred of Paintings by Old Masters," 1906, No. 88, where Mrs. Batt is described as the wife of "J. J. Batt."

NOTE.—J. T. Batt's collection of pictures, together with his estate at New Hall, Salisbury, passed into the Buckley family—the two families being connected by marriage—and at the death of Mr. Alfred Buckley the pictures were sold at Christie's; many had been damaged, and others destroyed at a fire at New Hall, a quarter of a century ago.

## BEAUCHAMP, LADY



SABELLA ANNE INGRAM SHEPHERD, eldest daughter and co-heir of Charles, 9th Viscount Irvine; married as his second wife, 20 May, 1776, Lord Beauchamp, afterwards 2nd Marquess of Hertford; died 12 April, 1834.

Royal Academy, 1784, No. 64, as "a Lady of quality."

HALF figure, looking at spectator, full face, wide straw hat, trimmed with blue; powdered hair; blue dress cut to V-shape, black lace shawl or mantilla over shoulders, gray kid gloves, bunch of jessamine in dress; landscape background. Canvas, 30 × 25 in. A very fine, powerful picture.—W. M.

Exhibited, Old Masters, 1907, No. 125 (John C. F. Ramsden, Esq., of Willinghurst).

NOTE.—"A good portrait, but without adulation, the artist might have done more for the fair original!"—"Morning Herald," 18 May, 1784.

## BEAUCLERK, HON. CAPTAIN



THE HON. AMELIUS, third son of Aubrey, 5th Duke of St. Albans; born in August, 1771; entered the Navy in 1782, and became Admiral of the Red; K.C.B., 1815; G.C.H., 1831; G.C.B., 1835; principal A.D.C. to King William IV; died 10 Dec., 1846.

Royal Academy, 1784, No. 6, as a "Portrait of a Nobleman's Son."

WHOLE-LENGTH of a youth, standing bareheaded in a landscape, in uniform, holding his sword and three-cornered hat in his hand. Canvas about 90 × 60 in.

At Bestwood Lodge, Nottingham.

NOTE.—"A well-finished *full-length*. He is painted in regimentals, and appears as if engaged in some military duty. This accounts for the *parade-like* attitude in which he is represented."—"Morning Herald," 18 May, 1784. The identity of this portrait is not quite "proven," and the few descriptive details are taken from Mr. Skipton's little book on John Hoppner (p. 23), but even in those days of "interest," a lad of thirteen years of age, would hardly be promoted to a captaincy. The "Dictionary of National Biography" states that he was appointed Lieutenant in 1792, and Commander in 1793. If the portrait is of the Hon. Amelius, the dress was probably a fancy one in "anticipation" of his future career. In 1784, it may be pointed out, the Hon. Amelius Beauclerk was not "a nobleman's son"; his father, the 5th Duke not succeeding his cousin the 4th Duke until 1787.







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Engraving by J. & W. G. London





BEAUFORT, DUKE OF. *See* WORCESTER

## BEAUMONT, SIR GEORGE HOWLAND



SEVENTH baronet of Stoughton Grange, co. Leicester, a D.C.L., F.S.A., born 6 Nov., 1753; succeeded his father in 1762; matriculated New College, Oxford, 1772; M.P. Beeralston, 1790-1796; married 6 May, 1778, Margaret, daughter of John Wills, Esq., of Astrop, co. Northampton; died, *s.p.*, 7 Feb., 1827.

Royal Academy, 1809, No. 54.

To waist, directed to front and looking to the right, dark blue coat, white stock, powdered hair, red curtain background. Canvas, 30 × 25 in.

The property of Sir Edward Sassoon.

Exhibited at P. and D. Colnaghi and Co.'s, May, 1902, No. 14. From the collection of the Earl of Mulgrave, Mulgrave Castle. Illustrated in Sedelmeyer's "Ninth Hundred of Paintings by Old Masters," 1905, No. 81.

ENGRAVED in mezzotint by W. Say,  $12\frac{1}{8} \times 9\frac{7}{8}$  in., 1808; in stipple, by J. S. Agar,  $7\frac{1}{2} \times 7$  in., 16 Jan., 1812, "from an original picture by J. Hoppner, R.A., in the possession of the Right Hon. Lord Mulgrave," drawn by J. Wright, and published in the "British Gallery of Contemporary Portraits," 1812. Wright's drawing in Indian ink and colours was lot 284 in the Bicknell Sale, 1 May, 1863. Also engraved in line by W. C. Edwards,  $3\frac{3}{8} \times 2\frac{3}{4}$  in., for Cunningham's "Lives of the Painters," 1833.

Hoppner probably painted several examples of his portrait of Sir George Beaumont. One was in the Hoppner Sale, 1823, lot 27; another was in David Wilkie's Sale, 30 April, 1842, lot 674.

## BECKETT, [SIR] JOHN



FIRST Baronet, of Somerby Park, co. Lincoln; born 30 April, 1743; twice mayor of Leeds, and created a baronet, 2 Nov., 1813; died 18 Sept., 1826.

SEATED, in large red arm-chair, directed to right, looking at the spectator, blue coat, white neckcloth, curtain background, with view of bookshelves with books beyond. Canvas, 30 × 25 in.

Sold at Christie's, 8 March, 1902.

## BEDFORD, FRANCIS, DUKE OF



FIFTH Duke; born 22 July, 1765; succeeded his grandfather, 14 Jan., 1771; died unmarried 2 March, 1802, and was succeeded by his next brother.

Hoppner exhibited two portraits of this nobleman at the Royal Academy, 1796, No. 248; and 1797, No. 79: in each case a "Portrait of a Nobleman." He painted several replicas.



1. One of these two Royal Academy pictures, that engraved by J. R. Smith in 1799, is now at Woburn, and the following is the late Sir George Scharf's description: "Whole-length, life size, standing in peer's robes, advancing to the right; the face is seen in three-quarters to the right, looking at spectator; his left hand supports his robes, and the right grasps a roll of paper; a curtain and column with writing-table occupy the right portion of the background, and an open landscape, seen through an arch, fills the remainder. Canvas, 96 × 60 in.

Scharf's "Catalogue of the Collection of Pictures at Woburn Abbey," 1890, No. 261; and Neale's "Views," 1818, vol. i.

ENGRAVED in mezzotint by J. R. Smith,  $25\frac{7}{8} \times 18$ , 1 Jan., 1799. Whole-length, standing, directed and looking towards front, robes over coat, scroll in right hand, table with books, ink and papers to right, (C. S. 1247). Another, the plate cut down, showing the portrait to waist, with the inscription, "Hoppner pinxt. Smith sculpt.,"  $9\frac{1}{4} \times 7\frac{3}{4}$  in., published by E. Evans, Great Queen Street, is described in the interleaved copy of Chaloner Smith's "Mezzotinto Portraits" in the British Museum. Another, by W. T. Mott, from a drawing by W. Derby,  $5\frac{1}{4} \times 4$  in., for "Lodge's "Portraits," 1 June, 1834, three-quarter figure, scroll in right hand, left hand holding gown, table with inkstand and pen, curtain to right; and repeated, on a smaller scale, half figure only, arms seen only to elbows and no accessories, in vol. xii of the second or octavo edition of the same work, 1 Dec., 1836, and again in Bohn's cheap edition of the same. Another, in stipple, by P. W. Tomkins,  $9\frac{1}{4} \times 7\frac{5}{8}$  in., 1802.

2. The Hampton Court picture is thus described by Mr. Law: "Full-length, turned to the left, looking to the front; in peer's robes; left hand on hip, scroll of paper in his right; bare-headed, face close-shaven, hair short; red curtain background, statue of Hercules to left. Canvas, 99 × 62 in. Behind is written: 'Received 7<sup>th</sup> April, 1810 from M<sup>rs</sup> Hoppner.'"

Ernest Law's "Royal Gallery of Pictures at Hampton Court," 1898 ed., No. 355.

This portrait, which Sir George Scharf described as "more dignified and well painted than the similar one at Woburn," has been removed to the King's Privy Chamber, Kensington Palace.

NOTES.—Each of the two exhibited portraits was censured by Anthony Pasquin in his "Critical Guide" to the respective Academies. Of the earlier portrait he said: "Unquestionably a strong likeness, but is not executed with due effect—it is a very servile imitation of Sir Joshua Reynolds's later style of pencilling, etc." The 1797 portrait was thus judged: "This is a coarse likeness of the Duke of Bedford, but it is so far from conveying an advantageous idea of his Grace's person, which is certainly well-proportioned, that it seems as the resemblance of a lounging pickpocket. We have not the power of ascertaining whether the artist was induced to bring the whole tribe of *crops* into contempt by this figure or not, but it assuredly is an affront on canvas upon the whole aristocracy."

3. A smaller version, on canvas, 50 × 40 in., is at Middleton Park, the property of the Earl of Jersey.

4. A version is at Petworth. See "Catalogue of Pictures at Petworth House," 1856, No. 326.

A sketch or replica of one of the foregoing was in the Hoppner Sale in 1823, lot 40.














## BEDFORD, JOHN, 6TH DUKE

 JOHN RUSSELL, 6th Duke of Bedford; born 6 July, 1766; married, first, 21 March, 1788, Georgiana Elizabeth, daughter of George, 4th Viscount Torrington (she died 11 Oct., 1801); and secondly, 23 June, 1803, Georgiana, daughter of Alexander, 4th Duke of Gordon; succeeded his brother Francis, 5th Duke, 2 May, 1806; died 20 Oct., 1839.


Painted when Duke of Bedford.

A HALF-LENGTH standing figure, the size of life, in peer's robes over a purple velvet coat, resting his left hand on some papers on a green-covered table; his face is seen three-quarters, turned to the right, and the eyes are bent in the same direction; he wears a white cravat, and the head is very bald; some agricultural prize medals lie on the table, the shaft of a column appears behind the figure, with stay on each side; a red curtain is in the upper right-hand corner. Canvas, 50 × 40 in. A richly-coloured picture, with the powerful shadows characteristic of the painter.

Scharf's "Catalogue of the Collection of Pictures at Woburn Abbey," 1890, No. 275.

This portrait is now the property of Cosmo Bevan, Esq., Widmore Court, Bromley, Kent.

## BEDFORD, DUCHESS OF

 EORGIANA, fifth daughter of Alexander, 4th Duke of Gordon; born 18 July, 1781; married, as his second wife, John, 6th Duke of Bedford, 23 June, 1803; died 24 Feb., 1853.

Royal Academy, 1800, No. 53 (when Lady Georgiana Gordon).

WHOLE-LENGTH, standing, directed and facing very slightly indeed towards left, looking to front, brown hair dressed close, plain white dress, left foot advanced, left arm by her side, right hand behind her; landscape background. Canvas, about 96 × 60 in. A fine picture.—W. M.

The property of George J. Gould, Esq.

This picture was purchased from the Duke of Berwick, to whom it was given by the 7th Duke of Bedford.

ENGRAVED in mezzotint by S. W. Reynolds, 24 $\frac{7}{8}$  × 18 in., 1803, a most brilliant engraver's proof, in the earliest finished state, "almost unique in this condition," realised £390 at Sotheby's, 9 Dec., 1901; whilst an open-letter proof, one of the "first fifty," sold for £170 at the same place, 28 June, 1901. This engraving is reproduced as the frontispiece to Whitman's "S. W. Reynolds," 1903. F. Harvey's "Catalogue," 1896, mentions (No. 329), an example, "most beautifully printed in colours . . . probably the only one in this state." A proof before all letters is in the British Museum; those generally known as "first states" bear the inscription in etched letters, and have the words "first fifty" in the corner. It was again engraved in mezzotint by R. W. Hester, 24 × 17 $\frac{3}{8}$  in., 1903.



NOTE.—This entry would be more correctly inserted under GORDON, LADY GEORGIANA, as she was not married until 1803, but the portrait is so universally known as the Duchess of Bedford that we have found it more convenient to insert it here. "An airy, elegant figure, expressive of youth, and all that is pleasing in youth. The light, fairy background is well adapted to the figure."—"Monthly Mirror," July, 1800, p. 15.

## BELGRAVE, LORD, MR. GROSVENOR, AND MR. HEATHCOTE

A sketch for a group of the above was in the Hoppner Sale of 1832, but it has not been traced.

## BENTINCK, THE COUNTESS



RENIRA, Baroness de Tuyll, daughter of John, Baron de Tuyll de Serooskerken, married 17 July, 1763, John Albert Bentinck, of Terrington St. Clements, Count of the Holy Roman Empire, and Captain in the Royal Navy (1737-1775). He was a grandson of Hans William Bentinck, who came to England with William of Orange, and was created Earl of Portland in 1689; and the second son of William Bentinck, of Rhoon and Pendrecht in Holland, and Terrington St. Clements, Norfolk, by Countess Sophie Charlotte, only daughter and heir of Anthony II, Count of Aldenburgh, Sovereign Lord of Kniphausen, Varel, etc. The Countess Bentinck's elder sister, Mary Catherine, married Count Bentinck's elder brother, Christian Frederick Antoine Bentinck. The Countess died at Worcester on her way to Cheltenham, in June, 1792.

Bust, life size, to left, a light muslin scarf tied over the head and fastened under the chin in a bow; black mantilla, edged with lace; tree trunk to right, background of foliage; landscape with blue hill to left. Canvas, 30 × 25 in.

This picture was bequeathed to the Duke of Portland by Lady Bentinck. See C. F. Murray's "Catalogue of the Pictures at Welbeck Abbey," 1893, No. 21.

Exhibited, Birmingham Museum and Art Gallery, 1900, No. 24, reproduced in the illustrated catalogue of that exhibition; and at P. and D. Colnaghi and Co.'s, May, 1902, No. 7.

## BENWELL, MRS.



ACCORDING to Bromley, this person is Mary Benwell, the artist, who was exhibiting at the Artists' Society and the Academy from 1761-1791; but Chaloner Smith has questioned this.

HALF figure, sitting, directed slightly to left, facing and looking to front; creamy white low dress, with white fichu and blue bow at breast, white







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Photogravure, Rich & Hill, London.





broad-brimmed hat trimmed with blue and white ribbons, long curly hair falling over shoulders, white cape. Canvas, 30 × 25 in. A charming portrait.—W. M.

Bought privately by Messrs. Colnaghi and Co.

ENGRAVED in mezzotint, W. Ward,  $14\frac{7}{8} \times 10\frac{7}{8}$  in., 7 May, 1783—a facsimile in colours appeared in "The Connoisseur," vol. i, 1901, facing p. 249; etched by Ch. Waltner,  $10\frac{1}{4} \times 12\frac{1}{4}$  in., 13 May, 1881, and issued under the title of "Clarissa"; and in mezzotint for Mrs. Frankau's "William and James Ward," 1904.

NOTE.—The "Town and Country Magazine," 1786 (p. 98 *et seq.*), contains a highly coloured pen-picture of the career of a notorious *fille de joie*, who may be the original of the above portrait. The same Mrs. Benwell figures in "The Whig Club," 1794 (pp. 60-61 and 194), as "the favourite Sultana" successively of the Right Hon. Richard Fitzpatrick, Secretary of War in Fox's administration, and of Robert Adair, ambassador to Russia, in whose suite she visited St. Petersburg in 1790.

## BERESFORD, COUNTESS. *See* DUNCANNON

### BERESFORD, MISS ELIZABETH



ELDEST daughter of Francis Beresford, Esq., of Ashbourne, Derby; born in St. Mary, Nottingham, 11 Sept., 1762; married at Ashbourne, 6 April, 1791, John Wright, Esq., of Lenton Hall, Notts, banker; died 17 April, 1833.

HALF figure in a landscape, directed and looking to left, in white tight-fitting dress with broad sash and white cross-over, black felt hat bound with white band of ribbon and with three white ostrich feathers; powdered curly hair. Canvas, 30 × 25 in.

The property of J. Osmaston, Esq.

ENGRAVED in mezzotint by J. W. Chapman,  $18\frac{7}{8} \times 15\frac{1}{8}$  in., 1903. Reproduced in "Beresford of Beresford," Part III, facing p. 29.

### BERESFORD, MISS FRANCES



SECOND daughter of Francis Beresford, Esq., of Ashbourne, Derbyshire; born at St. Mary, Nottingham, Oct., 1763; died 1831.

HALF figure to left, three-quarter face; yellow dress and large muslin cap with blue ribbon, blue sash, muslin kerchief; landscape background. Canvas, 30 × 25 in.

Exhibited, Old Masters, 1893, No. 47 (Executors of Miss Martin).

ENGRAVED in mezzotint by J. W. Chapman, 17 × 22 in., 11 Feb., 1893. See also next entry, MARTIN, MRS., and note to GRANVILLE, REV. JOHN.

NOTE.—Mr. Trevelyan Martin possesses a black and red chalk drawing by Hoppner for this portrait, which, with the three (of the four) Beresford-Martin portraits, is, by his kind permission, reproduced in this work.



## BERESFORD, MISS JUDITH



FOURTH daughter of Francis Beresford, Esq., of Ashbourne, Derbyshire; born at Ashbourne, baptised 10 May, 1768; died in 1840.

HALF figure to right; three-quarter face, white dress and large cap with pink ribbons, pink sash, white kerchief round her neck, powdered hair; red curtain background with landscape seen on the right. Canvas, 30 × 25 in.

Exhibited, Old Masters, 1893, No. 44 (Executors of the late Miss Martin), and Franco-British Exhibition, Shepherd's Bush, 1908 (Trevelyan Martin, Esq.).

ENGRAVED in mezzotint by J. B. Pratt, 15½ × 19 in., 13 March, 1899.

## BERKELEY, EARL OF, AND SON



FREDERICK AUGUSTUS, 5th Earl of Berkeley; born 24 May, 1745; succeeded his father, 9 Jan., 1755; died 8 Aug., 1810. The son is William Fitzhardinge, born 26 Dec., 1786, created Baron Segrave of Berkeley Castle, 10 Sept., 1831, and Earl Fitzhardinge, 17 Aug., 1841; died unmarried 10 Oct., 1857.

THE Earl is seated on a piece of rock, left arm resting on left leg, right arm round eldest son, who is standing at his right side, with arms folded on his father's right knee; black morning coat, partly buttoned, white satin waistcoat, knee breeches, ribbed stockings, cravat tied in a loose bow, with pin; hair long, hanging over his ears. The son is in dark coat, open light drab waistcoat cut low, with deep collarette, hair worn long. Canvas, 52 × 42 in.

At Berkeley Castle (Lord Fitzhardinge).

NOTE.—A portrait of "the Late Lord Berkeley" was exhibited at the British Society of Artists, 1833, No. 174, by Mr. Childe.

## BERKELEY, COUNTESS OF



MARY, daughter of William Cole, of Wotton, co. Gloucester; married (first) 30 March, 1785 (which marriage was not sustained before a committee of the House of Lords), and (secondly), 16 May, 1796, Frederick Augustus, 5th Earl of Berkeley, died 30 Oct., 1844, aged seventy-seven.

STANDING with left arm resting on rustic stile with drapery hanging over it; right arm hanging by side, background of trees and shrubs; white dress, with bodice














cut to V-shape, tight-fitting sleeves to elbow; belt with two jewels corresponding with jewels each side of breast just below shoulders; band of ribbon round top of head; hair curled over forehead. Canvas, 52 × 42 in.

At Berkeley Castle (Lord Fitzhardinge).

NOTE.—This lady was generally known as “Miss Tudor” until 1796; an interesting account of her career is given in “The Annual Register,” 1844, p. 278.

## BERNARD-MORLAND, LADY

ARRIET (or Hannah), only child of William Morland, Esq., of Lee, Kent, an eminent surgeon who retired from the medical profession with a large fortune, and sat in Parliament as member for Taunton; married, 26 July, 1785, Sir Scrope Bernard, 4th Bart., M.P. for Aylesbury and St. Mawes, and who in 1811 assumed the additional name of Morland; died 4 March, 1822, aged sixty.


The portrait of this lady is the property of Mrs. Napier Higgins, Nether Wickendon (granddaughter).

## BERWICK, LORD

At the Romney Exhibition, Grafton Galleries, 1900, No. 84*b*, Lord Berwick exhibited a portrait of the first Baron Berwick (died Jan., 1789), a half figure in brown coat with high collar and black cloak, canvas, 30 × 25 in., which was almost certainly the work of Hoppner and not of Romney.

## BESSBOROUGH. *See* DUNCANNON

## BEST, MR. SERJEANT

ILLIAM DRAPER BEST, son of Thomas Best, of Hasalborough, Somerset; born 13 Dec., 1767; educated at Wadham College, matriculated 31 Oct., 1782; called to the Bar, Middle Temple, 1789; advanced to the degree of Serjeant, 1800; a judge of the Common Pleas, 1819, when he was knighted; Chief Justice, 1824; created Baron Wynford, 5 June, 1829; died 3 March, 1845. Baron Wynford was father-in-law of Philip Lake Godsall, who appears in Hoppner's group of “The Godsall Children” (*q.v.*).

The Hoppner Sale of 1823 included three sketches or replicas of this portrait, lots 13, 21, 23. The original is understood to be in the possession of a descendant, but no particulars are available.



## BEVAN, MRS.



HIS lady was probably Harriet Droz, of Portland Place, who married, 26 April, 1802, Henry Bevan, Esq., whose youngest daughter, Louisa, married in March, 1828, George, second son of Sir John Dean Paul, 1st Bart.; died 5 Feb., 1852.

IN white dress and pink scarf, her left arm leaning on a pedestal. Canvas, 30 x 25 in.

Sir Edward J. Dean Paul Sale, Christie's, 27 June, 1896, lot 35, as a "Portrait of a Lady."

## BIDDULPH, MISS



ANE, third daughter of Michael Biddulph, Esq., of Ledbury, Herefordshire; born 29 Feb., 1772; married, 15 June, 1789, David Gordon, Esq., of London and Abergeldie (second son of Charles Gordon, of Abergeldie, co. Aberdeen); died 26 Feb., 1841.

Painted about 1788.

The portrait of this lady is the property of her great-grandson, Kenneth E. Gordon, Esq.

## BILLINGTON, MRS.



HE celebrated singer; daughter of Carl Weichsel, a musician; born in 1768; exhibited her musical talents at an early age; married, in 1783, James Billington, an actor; appeared at Drury Lane in 1786, as "Rosetta" in Arne's "Love in a Village"; her husband dying in 1796, she married a Frenchman, M. Felissent; died on her estate at Artien, near Venice, 25 Aug., 1818.

THREE-QUARTER-LENGTH, life size, sitting in an Adam chair to left, white dress, left hand on lap holds end of scarf; slightly powdered hair through which a yellow ribbon is drawn. Canvas, 35 x 27 in.

Exhibited at the Guelph Exhibition, 1891, No. 234 (H. L. Bischoffsheim, Esq.).

## BLACKWOOD, THE HON. SIR HENRY



ON of Sir John Blackwood and Dorcas Stevenson (who, after her husband's death was created Baroness Dufferin); born 28 Dec., 1770, entered the Navy in 1781; Vice-Admiral of the Blue, 1825; created a Baronet, 1 Sept., 1814; he was the bearer of the despatches announcing the victory of Trafalgar; died 17 Dec., 1832.







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*Stenogramma* 87 *Stenogramma* 87





HALF figure, in naval uniform, directed to left, head turned slightly and looking at spectator; own hair, cloudy background. (Description from the engraving.)

ENGRAVED in mezzotint by C. Turner,  $10\frac{1}{2} \times 8\frac{3}{4}$  in.; proof before all letters, B.M. (with pencil inscription, Pub<sup>d</sup> Sep<sup>r</sup> 16, 1833).

## BLIGH, EDWARD (LORD CLIFTON)



ELDER son and heir of the 4th Earl of Darnley, born 25 Feb., 1795; married 26 July, 1825, Emma, daughter of Sir Henry Parnell, Bart.; succeeded his father March, 1831; Lord-Lieutenant of the county of Meath; died 12 Feb., 1835.

WHOLE-LENGTH of a boy standing in a landscape and leaning against a rock, facing and looking at the spectator, in dark blue dress with red at wrists, white neckerchief. Canvas, 50 × 40 in.

Exhibited at the Grafton Gallery, "Fair Children," 1895, No. 176; Guildhall, 1902, No. 84; Old Masters, 1907, No. 92 (Earl of Darnley).

Illustrated in Skipton's "John Hoppner," facing p. 118.

## BLIGH, LADY



PROBABLY Theodosia, daughter of John, 3rd Earl of Darnley; born in Feb., 1771; married 3 Nov., 1790, Thomas Cherbury Bligh, Esq. (nephew of the 1st Earl of Darnley), of Brittas, co. Meath; died 21 Jan., 1840.

Royal Academy, 1796, No. 238.

## BLIGH, LADY E.



PROBABLY Elizabeth, youngest daughter of John, 4th Earl of Darnley; born, 7 April, 1800; married 19 July, 1833, the Rev. John Brownlow.

Royal Academy, 1803, No. 171.

## BLIGH, THE LADIES SARAH AND CATHERINE



DAUGHTERS of John, 3rd Earl of Darnley. Sarah, born 10 Feb., 1772, died unmarried; and Catherine, born 6 May, 1774; married 8 Aug., 1804, Charles William, Marquess of Londonderry; died 11 Feb., 1812.

Two whole-length figures, seated on the ground in a landscape, and under the



shadow of overhanging trees; in white low dresses; the whole tone of the picture is gray. Canvas, 50 × 40 in.

The property of the Earl of Darnley.

Exhibited at P. and D. Colnaghi and Co.'s, May, 1901, No. 7.

Illustrated in Skipton's "John Hoppner," facing p. 102.

See also DARNLEY.

## BLOOMFIELD, ROBERT



HE poet; son of a tailor at Honington, Suffolk; born 3 Dec., 1766; apprenticed to his brother, who was a shoemaker in London; published "The Farmer's Boy," 1798, "Rural Tales," and other works; started and failed as a bookseller, and had to return to shoemaking; died in poverty at Shefford, Bedfordshire, 19 Aug., 1823.

BUST in an oval, looking upwards to right, wearing claret-coloured coat and white waistcoat. Canvas, 32½ × 26½ in.

The property of W. P. G. Boxall, Esq., K.C.

Exhibited, South Kensington, 1868, No. 168 (W. Percival Boxall, Esq.).

## BOLINGBROKE, VISCOUNT



ROBABLY George Richard, 3rd Viscount Bolingbroke and 4th Viscount St. John; born 6 March, 1761; succeeded his father 5 May, 1787; died 18 Dec., 1824.

The C. H. T. Hawkins Sale at Christie's, 24 March, 1904, contained (lot 339) an enamel portrait of Lord Bolingbroke by H. P. Bone, viewed three-quarters, face turned to the right, with powdered hair and crimson velvet coat. The enamel was apparently again offered at Foster's on 10 Jan., 1907, lot 152. The original has not been traced.

## BONAR, THOMSON



F Camden House, Chislehurst; a wealthy Russian merchant, who, with his wife, was murdered by his footman on 30 May, 1813, aged over seventy. See "Gentleman's Magazine" and Mary Somerville's "Personal Recollections."

NEARLY whole-length, seated in a chair by a table; directed to left, head turned and looking to right; in dark coat. Canvas, 50 × 40 in.

Sold at Christie's, 1902, 14 June, lot 122. A fine portrait, but in bad condition.

See also SEVÉRAC, THE MARQUISE.





MISS FRANCES BERESFORD

From a drawing



Photogravure of J. Haddington del.





## BOSTON, LADY



NLY daughter of Paul Methuen, Esq., of Corsham House, Wilts; born in 1757; married, 15 May, 1775, Frederick, 2nd Baron Boston; died 9 May, 1832.

HALF figure, white or gray dress, powdered hair, fresh complexion, muslin decoration in hair, gray ground. Canvas, 30 × 25 in.

At Hedsor.

See also IRBY.

BOSVILE, WILLIAM, HON. ARCHIBALD  
MACDONALD AND GEORGE SINCLAIR

(1).



WILLIAM BOSVILE, son of Godfrey Bosvile, Esq., of Gunthwaite, co. York, and grandson of Sir William Wentworth, of Bretton; born 21 July, 1745; entered the Coldstream Guards, 1761, and served in America; retired in 1777; died unmarried in Welbeck Street, London, 16 Dec., 1813.

(2). His sister Elizabeth Diana married in 1786 Alexander Baron Macdonald. Hon. Archibald, third son of Alexander Baron Macdonald, born 21 May, 1777, married 29 Oct., 1802, Jane, daughter and co-heir of Duncan Campbell, Esq., of Ardneave, Argyllshire; died 5 Feb., 1861.

(3). George Sinclair, elder son of Right Hon. Sir John Sinclair, Bart., by his second wife Diana, daughter of Alexander Baron Macdonald, born 23 Aug., 1790, married 1 May, 1816, Lady Catherine, sister of Lionel, 6th Earl of Dysart; succeeded his father in Dec., 1835; died 9 Oct., 1868. The relationship of the two younger men to Bosvile was respectively nephew and great-nephew.

Royal Academy, 1799, No. 85.

THREE whole-lengths. Capt. Bosvile seated to right, in brown coat, white waistcoat (partly buttoned), green breeches, top boots; right hand on shoulder of the boy (Sinclair), left hand holding that of boy. Hon. Archibald Macdonald standing in Hussar uniform with blue and silver braid; right hand holding busby, left hand above hilt of sword. George Sinclair standing in centre of picture, in red jacket, brown trousers and shoes. Canvas, 96 × 60 in.

At Bretton Park, Wakefield, the property of Lord Allendale.

Exhibited, British Institution, 1866, No. 146 (W. B. Beaumont, Esq.).

NOTE.—Capt. Bosvile allowed £3000 a year for the expenses of his dinner table; every day he received twelve persons, either political or private friends, all of whom came self-invited. A slate was placed in the entrance hall for the reception of those intending to “honor” him with their company that day. At the



hour of five, punctually to the minute, dinner was served up, and late guests were not allowed to enter the dining-room. Sir F. Burdett was once refused admission on the score of being too late. The expense of Mr. Horne Tooke's Sunday dinners was defrayed by Capt. Bosvile and Sir F. Burdett alternately. His "immense property" was inherited by his nephew the Hon. Godfrey Macdonald, whilst one large estate passed to Mrs. Beaumont. ("Gentleman's Magazine," 1813, pp. 630, 704.)

See also MACDONALD, HON. DIANA.

BOUCHERETT, MARIA. *See* CROCKET

BOUGHTON, LADY. *See* BRAITHWAITE

BOUVERIE, HON. MRS. E.



RABELLA, second daughter of Admiral Sir Chaloner Ogle, Bart., married, first, as his second wife, 20 Dec., 1785, the Hon. Edward Bouverie, youngest son of the 1st Earl of Radnor; and secondly, 7 Oct., 1828, Robert Talbot, son of Margaret Baroness Talbot of Malhide; died 29 Oct., 1855.

Royal Academy, 1798, No. 240.

HALF-LENGTH, directed and looking to front, head leaning slightly to left, curls over forehead; white low dress, red coral necklace, long glove on right arm, red curtain in background to left. Canvas, 30 x 25 in.

The property of Newton C. Ogle, Esq., of Kirkley Hall (great-nephew).

ENGRAVED in mezzotint by J. R. Smith, 15 x 8½ in., 20 June, 1799; a very fine impression beautifully printed in colours sold for £190 at Sotheby's 1 May, 1901. A facsimile in colours of the engraving was published in "The Connoisseur," vol. ii, 1902, facing p. 279. Mr. E. Leggatt possesses a pastel done by J. R. Smith for the engraving.

BOVER, MISS



MARIA, daughter of Capt. Peter Bover, R.N. (originally De Beauvoir), a Bourbon *émigré* who joined the English service and fought against the French Empire. Maria was one of a large family of eighteen (or according to some authorities thirteen) children, and was a celebrated wit and beauty of her day. She was known as "the Lancashire witch" on account of her fascinating manners, and is said to have been engaged to be married to Lord Mynard, but to his great sorrow she died; he left her brother £20,000 and appointed him sole executor. Miss Bover was buried at Grappenhall, 23 Jan., 1810.

HALF figure, directed and looking to right, large white mob cap with deep lace







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Printed by J. J. Harrison, London





trimming and dark broad ribbons, white dress (apparently cut low) with small dots, plain white fichu. Canvas, about 30 × 25 in.

ENGRAVED in stipple by Caroline Watson,  $5\frac{1}{2} \times 4\frac{1}{2}$  in., 1 Sept., 1790, and published by J. Young, Cockspur Street, London. An example in brown was in the Huth Sale. Mr. Harvey's notes mention two states: 1, Proof before all letters, plain; and 2, artists' names—Miss Bover—arms.

NOTES.—“This lady was esteemed one of the beauties of her age, and her portrait was painted by Hoppner and engraved by Watson. Her graceful deportment and elegance of manners, combined with a sparkling flow of wit and spirits, ensured for her the admiration of all. . . . Miss Bover, with her sisters, was received into the first circle of society in the County of Chester. . . . The three sisters might indeed, I think, have proved, if not successful rivals, at least fair competitors for the palm of beauty and attraction with the lovely and accomplished Misses Gunning.”—“Gentleman's Magazine,” 1843, vol. ii, p. 35. Biographical particulars of the Bover family will be found in the “Gentleman's Magazine,” 1843, i, 371, ii, 31, and in J. P. Earwaker's “Local Gleanings,” 1878, ii, p. 283. Her father and brother were painted by Opie. All Miss Bover's sisters and brothers died without surviving issue except one, Mrs. Hinchcliffe. The portrait of Miss Bover is understood to be in the possession of a member of the family.

## BOWLES, CHARLES OLDFIELD



ON of Oldfield Bowles, Esq., of North Aston, Oxfordshire, by his marriage in 1770 to Mary, daughter of Sir Abraham Elton, Bart.; matriculated Christ Church College, Oxford, 3 May, 1803, aged seventeen; B.A. 1807, in which year he entered Lincoln's Inn as a student; M.A. 1810; D.C.L. 14 June, 1820; died 3 July, 1862.

WHOLE-LENGTH portrait of a youth standing under some trees, a dog by his side, river and landscape background on the left; in plum-coloured dress, with white lawn collar; river in background. Canvas, 62 × 47 in.

Sold at Christie's, 23 Feb., 1907, lot 127, purchased by Messrs. Colnaghi and Co.

Exhibited, Berlin, 1908, No. 24; and Copenhagen, 1908, No. 14.

NOTE.—Charles Oldfield Bowles was the brother of Miss Bowles, whose famous picture (“Love me Love my Dog”) was painted by Sir Joshua Reynolds in 1775-6 and was purchased at Christie's (where it was sent for sale by C. O. Bowles) on 25 May, 1850, by the Marquess of Hertford. It is now in the Wallace Collection. It is one of the most frequently engraved of Reynolds's portraits.


## BOYD, MRS.

Royal Academy, 1787, No. 173. Whole-length.

NOTE.—The scheme of this picture as seen in Ramberg's “Exhibition of the Royal Academy, 1787, engraved by Martini, shows Mrs. Boyd standing, in light dress, a fold of which passes over her left arm, which is bare to elbow; there is a curtain background with window or balcony, through which trees are seen to the right.




## BOYNTON, THE MISSES

AUGHTERS of Lady Boynton.

Two young girls in white dresses and straw hats with blue ribbons, in a landscape. Canvas, 48 × 38 in.

From the collection of Richard Nelson, Esq., of Barton Hill.

## BRADDYLL, MRS.


ROBABLY Jane, daughter and heiress of Matthias Gale, Esq., of Catgill Hall, co. Cumberland; married 20 Jan., 1776, Wilson Gale Braddyll, of Conishead Priory, co. Lancaster, and Highead Castle, co. Cumberland.

Royal Academy, 1788, No. 99.

WHOLE-LENGTH. A fairly good idea of the general appearance of this portrait is obtained from Ramberg's view of the Royal Academy, 1788 (engraved by Martini). Mrs. Braddyll is standing at the bottom of a flight of stone steps, which she is about to ascend, and on the first step of which her foot rests; directed to left, head slightly turned, and looking at the spectator; in a costume of dark dress with white underskirt, white fichu, arms bare to elbows, and large hat with two feathers.

NOTE.—This lady was painted by Reynolds, whose portrait of her is now in the Wallace Collection; and also by Romney, a full-length, which appeared in Sir Henry Meysey-Thompson's Sale at Christie's in 1900. The Hoppner Sale of 1823 included a sketch or portrait of "Mr. Braddyll," lot 27, which is perhaps an error for Mrs. Braddyll.

## BRAITHWAITE, LADY

IZABETH DAVIS, illegitimate daughter of Sir Edward Boughton, of Poston Court, Hereford; married in June, 1801, [Sir] George C. Braithwaite, Bart. (who died, *s.p.*, 9 March, 1809, when the title became extinct).

IN an oval, to waist, facing the spectator, looking to the left, wearing a low dark velvet dress with a flower at the breast; short dark hair falling in ringlets over the whole of her forehead. Canvas, 30 × 24 in.

Painted in 1786.

NOTE.—This portrait, which is gray in tone, is now in the collection of M. M. Mavrocordato, Paris, was bought by Messrs. P. and D. Colnaghi and Co., and sold by them to M. Sedelmeyer, of Paris. It forms No. 278 in M. Sedelmeyer's "Catalogue," 1898, where it is illustrated. The name "Lady Braith-







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Photographed by J. H. Smith





waite Broughton," in Messrs. Christie's sale catalogue, is an obvious error; this is further perpetrated by Mr. Skipton (p. 38), who describes the lady as "a Miss Catherine Hall, of Downton, Salop," and further states that she married Sir Charles Rouse-Broughton in 1782.

## BRANDRAM, SAMUEL



OF the parish of St. John the Baptist (united to that of St. Antholin's, Watling Street), and Size Lane, London, and of Lee Grove, co. Kent, merchant; born at Weston-on-Trent, 19 Feb., 1743 (O.S.); founder of the firm of Brandram Brothers, of 16, Philpot Lane, and Rotherhithe, S.E.; died 2 Nov., 1808. His grandson and namesake, the late Samuel Brandram, was the famous Shakesperian reciter.

HALF figure, in dark blue coat, with brass buttons and high velvet collar, white neckerchief; fresh complexion, gray hair and pigtail; dark crimson curtain background. Canvas, 30 × 25 in.

The property of his great-grandson, Andrew Brandram, Esq., managing director of Messrs. Brandram Brothers.

## BRAYBROOKE, LORD



RICHARD ALDWORTH NEVILLE, 2nd Baron Braybrooke; born 3 July, 1750; succeeded to the title and estates 25 May, 1797; Lord-Lieutenant, Custos Rotulorum, and Vice-Admiral of Essex; Provost Marshal of Jamaica; High Steward of Wokingham, and Hereditary Visitor of Magdalene College, Cambridge; died 28 Feb., 1825.

Ætat. suæ 53.

HALF figure, directed to front, looking to right, nearly full face, in official (peer's) robes, white neckerchief; own gray hair; cloudy background. Canvas about 30 × 25 in.

At Audley End; Braybrooke's "History of Audley End," p. 128.

ENGRAVED in mezzotint by C. Turner, 12 × 9¾ in., 10 Sept., 1810; proof with open letters, B.M.

See also NEVILLE, THE HON. RICHARD.

## BRIDGEMAN, HON. ELIZABETH DIANA



YOUNGER daughter of Henry, 1st Baron Bradford; born 5 June, 1764; married, 10 Feb., 1794, George William Gunning, Esq., who succeeded his father as 2nd Baronet in Sept., 1816; died 5 May, 1810.

HALF figure, standing near a pillar, directed to front, looking to right, three-



quarter face; white dress with collar and bow of ribbon at neck; waistbelt tied in a bow; trees and curtain seen through porchway to right. Canvas, 30 × 25 in.

The property of Messrs. Thomas Agnew and Sons.

## BRIDGMAN, MR.

A sketch for, or a replica of, this portrait was in the Hoppner Sale, 1823, lot 21. See note, *infra*, SIMPSON, MRS.

## BRISTOL, MARQUESS OF. *See* HERVEY, LORD

## BROMLEY, ADMIRAL SIR ROBERT HOWE



NLY son of Sir George Bromley, 2nd Bart., of East Stoke, Notts; born 28 Nov., 1778; entered the Navy, 26 Dec., 1791, on the "Lapwing"; accompanied Lord Macartney's embassy to China; commanded the "Inspector" in the North Sea, 1801; succeeded his father as 3rd Bart., 17 Aug., 1808; Rear-Admiral, 1837; Vice-Admiral, 1846; died 8 July, 1857.

HALF figure, directed to front, looking to left; in naval uniform, coat unbuttoned, showing light waistcoat, and elaborate dark cravat; long hair falling over shoulders. Canvas, 30 × 25 in.

Painted in 1791.

The property of Arthur Bromley, Esq., R.N. (son), Stoke Hall, Newark.

## BROUNCKER, MRS.



ROBABLY the wife of Lewis William Brouncker, Esq., of Beveridge, co. Dorset.

Royal Academy, 1796, No. 81, as a "Portrait of a Lady."

HALF figure, directed to front and looking to right; in white low dress with belt at waist, black shawl over shoulders; long curly hair bound with white ribands. Canvas, 30 × 25 in.

The property of Mrs. Henry Mason, who purchased it of Messrs. Laurie and Co.

NOTE.—"Mr. Hoppner has, in this picture, added a beautiful delicacy of tint which considerably heightens his characteristic merit of masterly drawing, natural colouring, and appropriate expression. It has all the grace of dignity without the frippery of affectation or flimsy embellishment. However his early productions may have been faulty in their colouring, his late efforts rank him as one of the first portrait-painters

of the time. But truth must add that his backgrounds are in general too sombrous, and are deficient of that richness and transparency of tint which render the portraits of Rembrandt so eminently excellent and effective."—"A Companion to the Exhibition of the Royal Academy, with a History of the Principal Portraits, 1796," p. 11.

## BRYAN, MARGARET



RAEBURN-LIKE portrait of a stout woman in early middle age; to waist, directed and looking to left; in black mantle, the high collar edged with white ostrich feathers; black hair, which almost completely covers her forehead. Canvas,  $27\frac{1}{2} \times 22$  in.

NOTE.—This portrait of a "beautiful and talented schoolmistress" is probably not by Hoppner; it is very similar to that by Kearsley, engraved by Heath for Mrs. Bryan's "Lectures on Natural Philosophy," 1806.

BUCKINGHAM AND CHANDOS, ANNE,  
DUCHESS OF

NE ELIZA, daughter and sole heiress of James Brydges, 3rd and last Duke of Chandos; married, 16 April, 1796, Richard, who succeeded his father as Marquess of Buckingham in 1813, and was created Marquess of Chandos and Duke of Buckingham in 1822; died 15 May, 1836.

HALF figure, seated, directed slightly to right, looking at spectator, three-quarter face; grayish dress, with mantle, trimmed with fur, over shoulders; pearl necklace; worked net-cap with tassels; curtain background, with cord and tassels just seen to right.

ENGRAVED in stipple by Cardon,  $4\frac{1}{4} \times 3\frac{1}{2}$  in. (a bookplate); engraver's proof in B.M.

BUCKINGHAM AND CHANDOS, MARY,  
DUCHESS OF

ARY ELIZABETH, only surviving daughter and heiress of Robert, 3rd Earl Nugent; born 18 Dec., 1758; married, 12 April, 1775, George, 1st Marquess of Buckingham and Chandos; created Baroness Nugent, 27 Dec., 1800, with remainder to her second son, Lord George Nugent Temple Grenville; died 16 March, 1813. For her daughter, see *infra*, GRENVILLE.

A portrait by Hoppner of the above lady is mentioned in a "Description of the House and Gardens at Stowe," 1838 (p. 50, No. 136), as being among the family portraits at Stowe, but it was not included in the sale of 1848. It may have been an error for the above Anne, Duchess of Buckingham and Chandos, the original of which we have been unable to trace.



## BUCKNALL, THE HON. MRS.



OPHIA, daughter and co-heir of Richard Hoare, Esq., of Boreham, Essex; married, 7 Feb., 1783, the Hon. William Grimston, who, in 1797, took the name and arms of Bucknall, in compliance with the will of his uncle; died 6 March, 1826.

HALF figure, to left, three-quarter face; in black riding-dress, frilled white shirt and cravat, large black hat with white ribbon; sky background. Canvas, 30 × 25 in.

This picture was inherited by Lady Jolliffe from her mother, and is now at Lord Hylton's residence at Ammerdown, Radstock; it is described on page 7 of the "Catalogue of Pictures," 1903, in Lord Hylton's collection.

See also GRIMSTON, MISS.

## BULLER, JAMES



F Shillingham and Downes; born in May, 1766; M.P. for Exeter for over twenty years; married, 6 June, 1791, Anne, eldest daughter of William Buller, D.D., Lord Bishop of Exeter; died 18 Aug., 1827.

To waist, directed towards left, looking to front; frill, dark plain coat, buttoned; curtain background.

ENGRAVED in mezzotint by S. W. Reynolds,  $8\frac{7}{8} \times 7\frac{3}{8}$  in., 1 Nov., 1821; arms in centre of inscription space; motto: "Aquila non capit muscas"; published by Cole, of Exeter.

## BUNBURY, MRS.



ATHERINE, wife of Henry Bunbury the caricaturist, eldest daughter of Captain Kane Horneck; immortalized by Goldsmith as "Little Comedy"; married in 1771, Henry William Bunbury, the artist and caricaturist; died at General Gwyn's residence, Egham Hill, 8 July, 1799.

Royal Academy, 1790, No. 190, as a "Portrait of a Lady."

HALF figure, directed towards right, facing and looking at spectator; in slate-coloured dress, cut low, with white fichu, black ribands round neck; hair powdered and bound with black band; left hand only partly seen; trees and red curtain seen to right. Canvas, 30 × 25 in.

The property of Messrs. Colnaghi and Co.

This portrait remained in the family until Sir Henry Bunbury's sale at Christie's, 5 July, 1907, lot 107. For the companion portrait see GWYN, MRS.

ENGRAVED in mezzotint by John Young,  $12\frac{1}{4} \times 9$  in., 15 Jan., 1791 (C. S., 1625); this engraving forms a companion to that of Mrs. Gwyn. Reproduced in "La Revue de l'art ancien et modern," April, 1902, p. 238.

BURGESS, LADY. See POULETT, LADY







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## BURKE, EDMUND



HE orator and statesman; born in Dublin, 12 Jan., 1729; son of an attorney; entered Trinity College in 1743, graduated B.A. in 1748; entered the Middle Temple, London, but soon abandoned the law for literary work; contributed largely to the "Annual Register," 1759-1788; private secretary to the Marquess of Rockingham, 1765, and M.P. for Wendover, a member of the Whig party, and took a prominent part in opposing Lord North's policy of oppression in connection with the American Colonies; M.P. for Bristol and Malton; Paymaster of the Forces, 1782-3; opened the trial of Warren Hastings, 1788; died 9 July, 1797.

WHOLE-LENGTH, life size, standing, directed and looking to front, in dark blue coat and knee breeches, LL.D. gown, white stockings and black shoes, lace cravat and cuffs; right foot forward, left hand on upright folio volume, which rests on table with red cloth and writing materials, right hand hanging down by side; background, pillar and curtain, with balcony to right. Canvas, 109 × 69 in.; this great size was doubtless ordered to match the series of portraits already set in the Theatre of Trinity College, and fitted to the size of the panels.

At Trinity College, Dublin.

NOTES.—We are indebted to Professor J. P. Mahaffy, of Trinity College, Dublin, for the following very interesting extracts from official records concerning this portrait. (1) From the College Registry, 1795, 29 Jan. [Resolved by the Governing Body], "That the Right Hon. Edmund Burke be requested to sit for his portrait to be hung up in the College Theatre." (2) From the Bursar's Account Book, Sept. quarter, 1801 [viz., between 20 June and 20 Sept.], "Hoppner's Bill for picture of the Right Hon. Ed<sup>d</sup> Bourk [*sic*], £187 19/5." (3) 1801, "Holmes for a frame for Mr Bourk's picture, £17 7/5." The delay in payment, and probably in receipt of the picture (writes Professor Mahaffy), is easily accounted for by the rebellion in Ireland of 1798-9, and not till the Union had settled the country would such a transaction be carried out. It may be mentioned that a portrait of Edmund Burke, ascribed to Hoppner, in brown coat, with white stock and yellow vest, canvas, 30 × 25 in., was sold at Christie's on 18 July, 1903. The LL.D. degree was conferred upon Burke (*honoris causa*) in December, 1790. The gown is scarlet with pink sleeves; and the painter has treated this difficult combination of colours admirably by giving a salmon tint to the pink.

## BURKE, RICHARD



SON of Edmund Burke, the orator and statesman; born in 1758; matriculated at Christ Church College, Oxford, 22 Dec., 1772; B.A., 1778; created D.C.L., 5 July, 1793; Recorder of Bristol; M.P. for Malton; died 2 Aug., 1794. Richard Burke is frequently mentioned in Boswell's "Life of Johnson" (ed. Birkbeck Hill), and a long account of him appears in the "Gentleman's Magazine," 1794, p. 770.

HALF figure, directed and looking to left; in dark coat, white frilled stock, and powdered wig. Canvas, 30 × 25 in.



## BURLINGTON, GEORGE, EARL OF



THIRD son of William, 4th Duke of Devonshire; born 31 March, 1754; created Baron Cavendish of Keighley, co. York, and Earl of Burlington, 10 Sept., 1831; died 9 May, 1834.

HALF figure, looking slightly to left, black dress, white cravat, hair dressed *en perruque*; sky background. Canvas, 30 × 25 in.

The property of Lord Chesham, Latimer, Bucks.

NOTE.—This portrait would more correctly appear under CAVENDISH (as it was painted many years before Lord George Cavendish was created a peer), but it has been found more convenient to include it here. For the companion portrait *see* COMPTON, LADY ELIZABETH.

## BURNEY, FANNY



FRANCES, daughter of Dr. Burney; born at Lynn, 13 June, 1752; wrote "Evelina," which was published anonymously in 1778, and other novels; appointed Keeper of the Robes at Windsor in 1786, retired in 1791; married General D'Arblay, a French refugee, in 1793; died 6 Jan., 1840.

"Fanny never sat to Sir Joshua, who had two strokes of paralysis before she knew him. Hoppner painted a portrait of her." ("The Early Diary of Frances Burney, 1768-1778," i, lxxxvi.) There is an engraving after Hoppner by J. Baldrey, with the title of "Evelina" (*q.v.*), of which the British Museum example has "Miss Burney," and "Mrs. Hopner" written on it; but this is almost certainly not a portrait of Fanny Burney.

BURRELL, LADY, COUNTESS OF MUNSTER,  
AND MRS. KING

DAUGHTERS of George, 3rd Earl of Egremont. Frances, married, 8 August, 1808, Sir Charles Merrick Burrell, M.P.; died 28 September, 1848. Mary, married, 18 October, 1819, George, 1st Earl of Munster; died 3 December, 1842. Charlotte, married, July, 1823, to John James King, Esq., of Preston Condover, co. Hants, J.P., D.L., and at one time High Sheriff for Sussex (he died 19 July, 1867); date of her death unknown.

An unfinished work, presumably with the above three ladies on one canvas, is at Petworth. See "Catalogue of Pictures at Petworth," 1856, No. 575.











## BURRELL, MRS.



HREE-QUARTER figure, seated in a landscape, holding a book on her lap, directed to right and looking at the spectator; white low dress trimmed with gold, with blue ribbons in her powdered hair. Canvas, 35 × 27½ in.

The property of Mr. Schwabe, of New York. From the Duchess of Montrose Sale, Christie's, 1894. Subsequently in possession of M. Charles Sedelmeyer, of Paris, in whose "Catalogue of Three Hundred Paintings of Old Masters," 1898, No. 289, it is described and illustrated.

NOTE.—This "Mrs. Burrell" was probably the same as Lady Burrell, one of the daughters, born out of wedlock, of George O'Brien, 3rd Earl of Egremont.

## BURT, MRS.

A sketch or study with the above title was in the Hoppner Sale, 1823, lot 1.

## BYNG, MISS



S the lady in this portrait is described as the "daughter of Admiral Byng," she must have been Lucy Elizabeth, daughter of Vice-Admiral George Byng (who succeeded his father as 6th Viscount Torrington in Jan., 1813); born 11 Jan., 1794; married, 28 July, 1836, the Rev. John Lukin; died 2 April, 1875.

HALF figure, in a landscape, white dress cut low, directed to left and looking to right; yellow or maize-coloured straw hat (or "poke" bonnet) with gray ribbon, and tied with white chiffon; hair curly. Canvas, 30 × 25 in.

The property of H. C. Frick, Esq.

ENGRAVED in mezzotint by J. B. Pratt, 16 × 20 in., 15 Nov., 1899.





MISS BYNG

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Photographed by J. J. Harrison Ltd








## CALDER, LADY

 MELIA, only daughter of John Mitchell, Esq., of Bayfield, Norfolk, M.P. for Boston; married, 14 May, 1779, Robert Calder, K.C.B., the distinguished naval commander and admiral, second son of Sir James Calder, Bart., and himself created a Baronet, 22 Aug., 1798; died 1 Dec., 1830, aged seventy-six.

HALF figure, seated, directed slightly to left; cream dress cut low, black satin cloak, folded muslin bodice; poke bonnet lined with pink; long tan gloves; hands folded. Canvas, 30 × 25 in.

The property of A. Knowles, Esq. From the Bellairs Collection, 1896.

## CALDWELL, MRS., AND SON


 HARLOTTE, daughter of Vice-Admiral Henry Osborn (cousin of Sir George Osborn, Bart., of Chicksands Priory); married 7 June, 1784, Admiral Benjamin Caldwell (afterwards Sir Benjamin), a distinguished naval officer; died 22 Sept., 1819. The son, the only surviving issue, Charles Andrew Caldwell, was born 25 March, 1785, and married 1 Dec., 1808, second daughter and co-heiress of Sir William Abdy, Bart., of Chobham Place, Surrey.

Royal Academy, 1797.

NOTE.—This picture is described in the "Monthly Mirror" of June, 1797 (p. 344), as among Hoppner's exhibits at the Royal Academy of 1797; its number is given as "300," which does not agree with the official catalogue, where the exhibit is described as a "Portrait of a Nobleman." The "Monthly Mirror" says: "Very naturally represented; from the young gentleman's apparent importunity with his mother, one would suspect him to be endowed with powers of persuasion that may prove matter of serious apprehension in future."

CALEDON, LORD. *See* ALEXANDER

## CAMDEN, JOHN JEFFREY, EARL

ORN 11 Feb., 1759; succeeded his father as second Earl, 18 April, 1794; Lord-Lieutenant of Ireland, 1798; a Teller of the Exchequer, Lord of the Admiralty, Lord of the Treasury, Chancellor of the University of Cambridge; Master of the Trinity House; Recorder of Bath, etc.; died at his seat at Wilderness, Kent, 8 Oct., 1840.

Royal Academy, 1806, No. 77.

WHOLE-LENGTH, directed to front, facing and looking towards right, robes of Garter, right hand, and plumed hat, on balustrade to left, left hand on hip, fluted pillars in background. Canvas, 96 × 60 in.


The property of the Marquess Camden, Bayham Abbey, Kent.

ENGRAVED in mezzotint by W. Ward, 25 $\frac{7}{8}$  × 16 in., 1 Jan., 1807; and by G. Adcock, for W. Jordan's "National Portrait Gallery," vol. i, 1830.

## CAMPBELL, LADY CAROLINE [? CHARLOTTE]

The Hon. and Rev. Mr. Campbell has a very pretty picture of the head (30 × 25 in.) of the above lady.

## CAMPBELL, LADY CHARLOTTE

HARLOTTE SUSAN MARIA, youngest daughter of the 9th Earl and 5th Duke of Argyll, by the famous beauty, Elizabeth Gunning, widow of the Duke of Hamilton, born 21 June, 1775; married, first, 14 June, 1796, John Campbell, Esq., of Shawfield (who died 15 March, 1809), and secondly, the Rev. Edward Bury; died 1 April, 1861. Lady Charlotte Campbell wrote Tales of fashionable life which, although now quite forgotten, had in their day a wide popularity. She was at one time Lady-in-Waiting to Queen Caroline, and published a Diary illustrative of the times of George IV, with letters from Queen Caroline, Princess Charlotte, etc., 1838, which caused a great sensation on account of its revelations.

Royal Academy, 1796, No. 117.

WHOLE-LENGTH figure, standing, directed to right, head slightly turned and looking at spectator three-quarter face, bare feet, wearing classical low white dress, with long robe which flows in an O-shape form at back; she scatters flowers with both hands, the left one upraised; dark hair bound with band of white ribbon; cloudy background. Canvas, 93 × 55 $\frac{1}{2}$  in.

At Inverary Castle, the property of His Grace the Duke of Argyll.

ENGRAVED in mezzotint, under the title of "Flora," by R. Smythe, 22 $\frac{3}{4}$  × 13 $\frac{3}{4}$  in., 1906, artist's proofs







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*Dioleynus* Dietrich & V. L. 1879






limited to two hundred and fifty; in stipple by C. Wilkin,  $8\frac{1}{4} \times 6\frac{1}{8}$  in., in the series of portraits entitled "Ladies of Rank and Fashion," May, 1799. A modern facsimile of this engraving has been recently (1902) issued by Lawrence and Bullen. In stipple by T. Burke,  $4\frac{1}{2} \times 4$  in., copied from Wilkin, for "La Belle Assemblée," June, 1809. Reproduced in Whitman's "Print Collectors' Handbook," p. 74; and in Lady Russell's "Three Generations of Famous Women," 1904, facing p. 197.

NOTES.—"Lady Charlotte Campbell, in the character of Aurora . . . reminds us but little of the chaste simplicity of the blushing Aurora; the ruddy figure is inanimate. The background is misty, and the effect of the whole is too sombre; in the purple hue there is a muddiness that excites different sensations from those which arise from a felicitous view of the allegory. The right arm is injudiciously foreshortened, which gives it the appearance of a defective limb. Upon the whole we do not think the lady very eminently obliged to the artist."—Pasquin's "Critical Guide to the Exhibition of the Royal Academy, 1796," p. 10.

At first sight it would seem that Hoppner painted two distinct portraits of this lady, as Wilkin's engraving differs in many details from the Duke of Argyll's whole-length, which was certainly the portrait exhibited at the Royal Academy of 1796. In Wilkin's engraving the portrait is a half figure, directed to front and looking at the spectator; low white dress with dark waist-band; arms (only partly seen) bare to above elbows and hanging down by her side; dark hair in long waves, flowing over left shoulder. There can be no doubt that Wilkin "manipulated" his subject so as to fit it in with the other portraits in his series, and in which it would have been impossible to show the uplifted left arm and hand as seen in the original picture. In the series already mentioned the engraving is stated to be "From a Painting by John Hoppner, R.A. in the Year 1796," and is "Dedicated, by Permission, to the Duke of Argyll, By His Grace's Obedient Humble Servants, John Hoppner, and Charles Wilkin."

## CAMPERDOWNE. *See* DUNCAN, ADMIRAL

## CANNING, GEORGE

 HE politician; born in London, 11 April, 1770; educated at Eton, where he planned and edited "The Microcosm," which was published weekly at Windsor, 1786-7; entered Christ Church, Oxford, matriculated 22 Nov., 1787; B.A., 1791; sat in Parliament from 1793 to 1827; started and wrote "The Anti-Jacobin," 1797-8; held various offices, including Secretaryship for Foreign Affairs, 1822, and Premier, 1827; died at Chiswick, 8 Aug., 1827.

Royal Academy, 1798, No. 105.

1. THREE-QUARTER-LENGTH, standing, directed towards front, facing and looking towards left, white neckcloth, swallow-tailed coat buttoned across chest, left hand on hip, right hand on table to left, on which are writing materials, books on shelves behind, red curtain background. Canvas,  $50 \times 40$  in.

At Eton College.

ENGRAVED in mezzotint by J. Young,  $19\frac{7}{8} \times 13\frac{7}{8}$  in., 5 April, 1808; and in stipple by S. Freeman for "Le Beau Monde," July, 1808. A reproduction is given in A. C. Benson's "Fasti Etonensis," 1899, p. 229.

2. THREE-QUARTER-LENGTH, seated to right in an arm-chair; black dress. Canvas, 53 × 49 in.

Exhibited, South Kensington, 1868, No. 52 (Lord Granville). This is now the property of the Earl of Rosebery.

Mr. G. Canning Mellish exhibited a portrait of Canning at the British Institution, 1862.

## CAPEL, LADY CAROLINE



ELDEST daughter of Henry, 1st Earl of Uxbridge (*q.v.*); born 6 Feb., 1773; married, 2 April, 1792, the Hon. John Thomas, second son of William Anne Hollis, 4th Earl of Essex; died 9 July, 1847.

Royal Academy, 1794, No. 36, as the "Portrait of a Lady."

NOTE.—"This is a spirited likeness of Lady Caroline Capel; the drapery is fancifully displayed; the dog in the foreground is ill-drawn, and the whole assemblage seem frightened!"—Pasquin's "Liberal Critique on the Present Exhibition of the Royal Academy, 1794."

## CAREW, MRS.



AS a gipsy, nearly whole figure, seated in a landscape, directed to front, and looking to right; brown dress, cut low, arms bare nearly to shoulders; right hand resting on a King Charles dog; kettle on tripod with fire beneath to right. Canvas, about 50 × 40 in.

The property of Arthur Grenfell, Esq.

## CAREY, MRS.



ANNE, or as she seems to have been familiarly called, Nance or Nancy, daughter of George Saville Carey (1743-1807) the author, and granddaughter of Henry Carey, the reputed author of "God save the King"; she was a hawker and an itinerant actress; her son, the celebrated actor, Edmund Kean, was born in her father's house, or chambers, Castle Street, Leicester Square, on 4 Nov., 1787; she died at Richmond in May, 1833, and was buried (on 27 May), two days after her famous son, in the Richmond Churchyard, "but not in the same vault, it being full" ("Gent.'s Mag.," vol. ciii, p. 648, June, 1833).

WHOLE-LENGTH figure, standing, facing the spectator, in a cornfield, holding a small sheaf of wheat under left arm, right hand hanging down by her side and holding a few heads of corn; in white dress and blue satin shoes; to left are two men with bare arms and legs reaping corn. Canvas, 94 × 58 in.

From the Condover Hall and J. H. Long collections. Sold at Robinson and Fisher's, 21 May, 1903. Exhibited at P. and D. Colnaghi's gallery, 1904, No. 12.





MRS. CAREY

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NOTE.—This is a very interesting early example of Hoppner, painted probably about 1780 or soon after in the hey-day of "Mrs." Carey's youth and beauty. A study or sketch for this picture was in lot 24 in the Hoppner Sale of 1823. The mystery of Edmund Kean's parentage must for ever remain unsolved and a matter of speculation. There can be very little doubt about the assumption that he was the son of "Mrs." Carey, and that his mother was never married, for her death and burial are recorded in the "Gentleman's Magazine" as "Mrs. Carey"; she was supported by Kean up to the time of their deaths. Young Kean appeared about 1800 at the Rolls Rooms, Chancery Lane, as "the infant prodigy, Master Carey," and gave readings, including the whole of Shakespeare's "Merchant of Venice," and there are other references to him as "young Carey" at about this time. The mystery attached to his parentage is chiefly in connection with his father. There were three brothers of the name of Kean residing for many years at No. 9, St. Martin's Lane: Edmund Kean, an architect; Aaron Kean, a tailor; and Moses Kean the ventriloquist. The first and third of these were residing there in 1789, for their names and addresses are thus given in the list of subscribers to George Parker's "Life's Painter" issued in that year. Anne Carey's movements appear to have been entirely untrammelled by parental interference, and there can be very little doubt that among her various occupations may be included that of sitting to some of the many artists who were her near neighbours. As to the father of her son, the kindness extended to him by Moses Kean seems to have been of more than a mere friendly interest, although his Christian name would point to Edmund Kean being his father.

## CAREY, BISHOP

ILLIAM CAREY, son of Richard Carey, Esq., of Worcester; educated at Christ Church, Oxford, where he matriculated 12 June, 1789, aged nineteen; B.A., 1793; M.A., 1796; D.D., 1807; Prebendary of Westminster, 1809; Bishop of Exeter, 1820-1830; and of St. Asaph, 1830, until his death, 13 Sept., 1846.

A sketch or replica of this portrait, painted, of course, many years before he became a bishop, was in the Hoppner Sale, 1823, lot 23.

## CARLETON, LADY MARIA PELHAM

LDER daughter of Lieut.-Col. Christopher Carleton, third son of the 1st Lord Dorchester; born in 1798; drowned, with her mother, 28 Oct., 1815, in consequence of the "Sir William Curtis" packet running aground and striking against the pier-head of Ostend.

WHOLE-LENGTH, standing in a landscape, directed to left, nearly full face; in white linen robe, white stockings and black shoes, carrying flowers in her lap; fair short hair; apparently about twelve years of age. Canvas, 55 × 40 in.

Sold at Christie's, 1895, 15 July, as the property of Lord Dorchester.

NOTE.—This portrait passed from Messrs. Agnew into the possession of M. Charles Sedelmeyer, of Paris, in whose "Second Hundred of Paintings by Old Masters," 1895, No. 96, it is described and figured as by George Romney, a chronological impossibility, since Romney painted nothing after 1798, and died in 1802.

CARLISLE, FREDERICK HOWARD, 5<sup>TH</sup> EARL

BORN 28 May, 1748; succeeded his father, 4 Sept., 1758; K.T., 1768; K.G., 1793; married, 12 March, 1770, Margaret Caroline, daughter of the 1st Marquess of Stafford; died 4 Sept., 1825.

Royal Academy, 1797, No. 96, as the "Portrait of a Nobleman."

To waist, directed to front, looking slightly to left; in robes and chain. (Description from the engraving.)

ENGRAVED in stipple by H. Meyer, from a drawing by J. Jackson, about  $7\frac{1}{2} \times 10$  in., 12 March, 1814, "from an original picture by J. Hoppner, R.A., in his lordship's possession"; published in "The British Gallery of Contemporary Portraits," 1822.

NOTES.—"Another and Another yet succeeds.' This is meant for a similitude of Lord Carlisle, but is nearly as objectionable as the other [Duke of Bedford]: the body of the figure is so compressed that it seems as if his Lordship's middle drapery is unbuttoned. This nobleman is confessed to have an excellent understanding, yet if we look for traits of intelligence in this portrait, it is in vain; we there discover something in the aggregate that rather implies insanity than vigorous thought—who would believe that it is the resemblance of that gallant Peer, who, but a few years since, was hailed as the standard of personal elegance, 'The glass of fashion and the mould of form.'—Pasquin's "Critical Guide to the Exhibition of the Royal Academy, 1797," pp. 7-8.

A portrait of a gentleman, "said to have been the Earl of Carlisle," was in the sale of the collection of D. H. King, Junr., Mendelssohn Hall, New York, 31 March, 1905, lot 23, and was purchased for 1,550 dollars by Mrs. E. Pope Sampson. "The head and shoulders of a man in the prime of life wearing a gray wig and a high roll-collar, with white stock and lace jabot. The body is in full face, but the head is turned to the left, following the direction of the eyes. The long oval of the face, with its refined features, suggests breeding and distinction of character, and the type is a representative one. The background is a red curtain, with the folds accentuated here and there. The head is in a strong but diffused light, which falls from the upper left."

See also MORPETH, GEORGE, VISCOUNT.

## CARLISLE, COUNTESS OF



MARGARET CAROLINE, daughter of Granville, 1st Marquess of Stafford; born 2 Nov., 1753; married, 12 March, 1770, Frederick, 5th Earl of Carlisle; died 27 Jan., 1824.

THREE-QUARTER figure, nearly full face, sitting and leaning slightly forward; black dress, cut to V-shape, plain white lawn collar folded back; white turban headdress. Canvas,  $30 \times 25$  in.

At Castle Howard (Earl of Carlisle).

An unfinished sketch or study in oils of above was in the Hoppner Sale of 1823, lot 12.



CAROLINE, QUEEN



S.H. PRINCESS CAROLINE AMELIA ELIZABETH, second daughter of Charles, Duke of Brunswick-Wolfenbuttel; born at Brunswick, 17 May, 1768; married, 8 April, 1795, H.R.H. George, Prince of Wales, afterwards George IV; died at Brandenburgh House, Hammersmith, 7 Aug., 1821.

NEARLY whole-length, seated on a crimson couch, and leaning her left arm on a cushion; in low black dress, with short sleeves, black lace veil on her head; arms bare to above elbows; fingers of left hand resting against face. Canvas, 50 × 40 in.

Signed J. HOPPNER (the J and H in the form of a monogram).  
The property of A. H. Buttery, Esq.  
From Lord Sheffield's collection.

CARPENTER, LADY ALMERIA



SECOND daughter of George, 3rd Baron and 1st Earl Tyrconnel; born 20 March, 1752; died 5 Oct., 1809.

HEAD and shoulders only, directed and looking to left; white dress, cut low; powdered hair bound with white ribbon; dark gray eyes; brilliant complexion; hair falling over shoulders at back. Canvas, 20 × 17 in. (probably cut down from 30 × 25 in.).

ENGRAVED in mezzotint by J. Watkins Chapman, 12 × 14½ in., 8 Sept., 1891.

Sold by Messrs. Shepherd Brothers to Mr. H. Marquand, of New York, in whose sale in New York, 23 Jan., 1903, it was lot 31, and realized 3,200 dollars. The following particulars are taken from the sale catalogue: ". . . a ripe and wholesome type of English beauty, whose natural charms are enhanced by the coy simplicity of her costume. . . . His [Hoppner's] fine sense of tone reveals itself here in a color scheme of grave refinement—soft white and gray against a dark drab background, with a note of piquancy in the fresh tints of the healthy face. The lady's head is turned a little towards the left, while the bust fronts us, the full bosom being partly visible beneath the crossed draperies of the bodice. Her powdered hair disposed low down over the forehead, is dressed upon the crown in a loose volume, terminating at the back of the neck in curls, which are entwined with a dainty fall of gray veiling. The eyes are a bluish gray, with full orbs and a tender earnestness of glance; the nose softly rounded, and the lips gently compressed, with the trace of a smile in their corners. The portrait involves a most agreeable mingling of artifice and artlessness, rendered with frank and easy brushwork."

CARTWRIGHT, MAJOR JOHN



POLITICIAN; born at Marnham, Notts, 1740; educated, Newark, Notts and Heath, Yorks; Major in 110th Militia; served in the action between Hawke and Conflans; sold the manor of Marnham, and purchased the estate of Wyberton, co. Lincs.; died in Burton Crescent, London, 1824.



To waist, directed to front and looking at spectator; dark coat with large collar; white neckerchief.

ENGRAVED in stipple by G. S. Facius,  $9\frac{1}{2} \times 8$  in., about 1789. B.M.

## CARTWRIGHT, MASTER. *See* COTTEREL, LADY

### CARYSFORT, EARL OF



JOHN JOSHUA PROBY, eldest son of Sir John Proby, who was created Baron Carysfort in 1752; born 12 Aug., 1751; succeeded his father in Oct., 1772; K.P., and advanced to the dignity of Earl of Carysfort in 1789; ambassador to Berlin, 1800, and to St. Petersburg, 1801; died 7 April, 1828.

HALF figure, full face, dark red coat, high collar and white neckerchief. Canvas,  $30 \times 25$  in.

At Elton Hall, Peterborough (Earl of Carysfort).

NOTE.—A sketch or unfinished study was in the Hoppner Sale of 1823, lot 17.

### CARYSFORT, COUNTESS OF



LIZABETH, second daughter of the Right Hon. George Grenville, and sister of the 1st Marquess of Buckingham; born 24 Oct., 1756; married, as his second wife, 12 April, 1787, John Joshua, 2nd Baron (and 1st Earl) of Carysfort; died 2 Dec., 1842.

HALF figure to left, three-quarter profile, white cap and white dress, dark background. Canvas,  $30 \times 25$  in.

Exhibited, Old Masters, 1881. No. 37 (the Earl of Carysfort).

### CASTLEREAGH, VISCOUNT

*See* note, *infra*, SOUTHEY, ROBERT.

### CATHCART, WILLIAM SCHAW, 10TH LORD



GENERAL and diplomatist, son of Charles, 9th Lord Cathcart; born 17 Sept., 1755; six times elected a representative peer; Chairman of the Committees of the House of Lords, 1790-1794; Brigadier-General in the Peninsula, 1793; ambassador at St. Petersburg, 1812; Governor of Hull; Commander-in-chief of the Expedition to Copenhagen, 1807; created Earl Cathcart, 1814; died 16 June, 1843.



## THE CAVENDISH CHILDREN

By permission of the Right Hon. Lord Chesham







BUST to right, in military uniform. Canvas, 30 × 25 in.

Exhibited, South Kensington, 1868, No. 71 (Earl Cathcart).

ENGRAVED in mezzotint,  $9\frac{3}{4} \times 12\frac{1}{8}$  in., by Henry Meyer, No. 2, 1809, and published by Boydell and Co., Cheapside, London. In this engraving the Earl is in uniform, seated in a landscape, directed and looking slightly to left, wearing star and order of the Thistle, with motto, "Nemo me impune lacessit." Again, from a drawing by J. Wright, in stipple by J. Bestland, 8 × 7 in. from a picture in his own (*i.e.*, Hoppner's) possession, 22 Nov., 1809, and published in "The British Gallery of Contemporary Portraits," 1822. And by Scriven, 8vo (Evans, 1950).

## CAVENDISH, LORD G.

A portrait of the late Lord G. Cavendish by Hoppner is described as at Conishead Priory, the residence of Thomas Richmond Gale Braddyll, Esq., in the "Lonsdale Magazine," 30 June, 1822.

## CAVENDISH, LORD JOHN

In dark coat. Canvas, 30 × 25 in.

Sold at Christie's, 1900, 24 Nov., lot 41.

## CAVENDISH, LADY ELIZABETH. *See* COMPTON

## CAVENDISH CHILDREN, THE



HREE children of Lord George Augustus Henry Cavendish (third son of the 4th Duke of Devonshire), who was created Earl of Burlington in Sept., 1831.

William, born 10 Jan., 1783; married 18 July, 1807, Louisa O'Callaghan, daughter of 1st Viscount Lismore; died 14 Jan., 1812.

George Henry, born 14 Oct., 1784; Major in the 7th Dragoons; drowned off the Manacle Rocks, near Falmouth, Jan., 1809.

Anne, born 11 Nov., 1787; married 25 Oct., 1825, Lord Charles Fitzroy, son of the Duke of Grafton; died 27 May, 1871.

THREE whole-length figures in a landscape beneath the shadow of trees; the elder boy with long curly hair in blue coat, golden yellow breeches, white silk stockings and black shoes with silver buckles, holding the hand of the little girl (who is in the centre of the group), and pointing with index finger to the younger boy, who is in blue dress, lace collar, dark brown hair in short ringlets, is holding hat in left hand; the girl is facing and looking at the spectator, in white dress with broad pink sash, mob cap with broad pink band, red coral necklace, brown hair, white stockings, black shoes; to left a narrow brook. Canvas, 77 × 57 in.

Exhibited, Agnew's Tenth Annual Exhibition, 1904, No. 22.



## CAYGILL, MRS. JANE



DAUGHTER of William Selwin, of Down Hall, Essex; born about 1720; married John Caygill, Esq., of Shay, near Halifax; mother of Jane, Lady Ibbetson (*q.v.*); died 25 July, 1806, aged 84.

A CHARACTERISTIC portrait of an old lady, seated, three-quarter length, in white muslin dress, black cape, white cap with dark blue ribbons, gloves on hands and arms; powdered or gray hair; crimson curtain background. Canvas, 40 × 28 in.

Originally at Denton Park, Yorkshire; but now at Constable Burton, co. Yorks (Marmaduke d'Arcy Wyvill, Esq.). See note to IBBETSON, SIR JAMES. Down Hall, Essex, is now the residence of Horace Calverley, Esq., nephew and heir to Sir Henry Selwin Ibbetson, afterwards Lord Rookwood, who died in January, 1901. There is another portrait of the above lady at Down Hall.

## CHARLOTTE, PRINCESS



CHARLOTTE AUGUSTA MATILDA, eldest daughter of George III, born 29 Sept., 1766; married 18 May, 1797, as his second wife, Prince Frederick Charles William, of Würtemberg; died 6 Oct., 1828.

IN white dress, with black hat. Canvas, 35 × 27 in.

## CHATHAM, JOHN, EARL OF



ELDEST son of the great statesman, the 1st Earl of Chatham, and elder brother of the Right Hon. William Pitt; born 9 Oct., 1756; entered the Army; First Lord of the Admiralty, 1788-1794; Privy Seal, 1794; Lord President of the Council, 1796-1801; Master-General of Ordnance, 1801-1806; died 24 Sept., 1835.

Royal Academy, 1799, No. 242. (See note below.)

HALF-LENGTH, directed to left, facing towards and looking to front, hair powdered, braided coat with high collar, star of an order, with sash, frill, curtain in background. Canvas, 30 × 25 in.

The property of Sir Henry Bellingham, Bart.

ENGRAVED in mezzotint by Valentine Green, 14 × 10 in., 9 Nov., 1799; and by Charles Turner, 11 $\frac{7}{8}$  × 10 in., 31 Aug., 1809; of the latter there is a proof before all letters in British Museum.

NOTE.—The original picture was given by Lord Chatham to Sir William Bellingham, and was exhibited by Sir Henry Bellingham, Bart., at the Dublin Old Masters, 1902-3, No. 69. The catalogue description of "W. Pitt, 2<sup>d</sup> Earl of Chatham" is of course an error. There is a doubt as to whether this portrait was

No. 242 at the Royal Academy of 1799, as in some issues of the catalogue the portrait with this number is stated to be Lord Melbourne.

A sketch or replica of above was in the Hoppner Sale, 1823, lot 21.

## CHETWYND, THE HON. ANDERLECHTIA



ANDERLECHTIA CLARISSA, daughter of William, 4th Viscount Chetwynd; born at Brussels, 7 April, 1765; married, as his second wife, 2 May, 1806, Lord Robert Seymour, 3rd son of the 1st Marquess of Hertford; died 3 June, 1855.

Painted about 1782.

HALF figure, seated, looking downwards to her right, three-quarter face, in pale bluish-green dress, with white fichu, fair powdered curly hair, with pale bluish-green ribbon tied in bow on right side, brown eyes; dark background. Canvas, 30 × 25 in.

The property of the Rev. Thomas Crawford, Balnacraig, Perth.

## CHETWYND, THE HON. CHARLOTTE



CHARLOTTE, eldest daughter of Richard, 5th Viscount Chetwynd, and Charlotte, sister of Ralph Cartwright, of Aynhoe, co. Northampton; born 14 Sept., 1793; died unmarried 13 Nov., 1858.

Painted in 1796 (date on back of canvas). Royal Academy, 1798,

No. 45.

WHOLE-LENGTH figure of a little girl of three years of age, standing in a landscape and facing the spectator, white dress with light blue sash, white stockings, brick-red shoes, fair hair; arms clasped, holding flowers. Canvas, 50 × 40 in.

At Aynhoe Park, near Banbury (W. C. Cartwright, Esq.).

Exhibited, Old Masters, 1906, No. 64.

## CHICHESTER, EARL OF. *See* PELHAM

## CHOLMLEY, GEORGE



GEORGE, of Whitby Abbey and Howsham, Yorks; born in 1781; married, in 1824, Hannah, daughter of John Robinson Foulis; died 24 Nov., 1857 ("aged 74" according to the "Gentleman's Magazine"). George Cholmley's children all died young, and the property passed to Sir George Strickland, Bart. (whose mother was a daughter and co-heiress of



Nathaniel Cholmley, of Whitby and Howsham), who assumed the surname of Cholmley in 1865.

HALF figure, directed to left, looking at spectator three-quarter face, in dark green coat, white waistcoat, and white necktie; hair powdered. Canvas, 30 × 25 in.

The property of Herr E. Simon, of Berlin.

Exhibited at P. and D. Colnaghi and Co's., May, 1902, No. 12; at Berlin, "Gemälde Englischer Meister des XVIII Jahrhunderts," April, 1903, No. 22; and again at Berlin, 1908, No. 106.

From the collection of the Marquess of Normanby.

Illustrated in Sedelmeyer's "Ninth Hundred Paintings of Old Masters," 1905, No. 80.

NOTE.—Lady Laura Hampton, sister of the present Marquess of Normanby, has been good enough to settle the doubt as to the correct spelling of the surname of the above personage, and writes, under date 6 July, 1907: "Anne Lady Mulgrave (*née* Cholmley), wife of Constantine John Lord Mulgrave was step-aunt to George Cholmley, which I suppose accounts for his picture having been at Mulgrave, he being a connection and friend of the family, as Henry Lord Mulgrave (brother to Constantine John) collected many portraits of his friends about him."

## CHOLMONDELEY, MARQUESS OF

The "Gentleman's Magazine" of May, 1827, p. 403, states that there was then a portrait of the Marquess of Cholmondeley at Cholmondeley Castle.

## CHOLMONDELEY, COUNTESS, AND CHILD



GEORGIANA CHARLOTTE, second daughter of Peregrine Bertie, Duke of Ancaster, born in 1764, married 25 April, 1791, George James, 4th Earl of Cholmondeley (created Marquess 22 Nov., 1815); died 23 June, 1838. The child, stated in the engraving to be the "Hon. Henry," is the second son, William Henry; born 31 Aug., 1800, succeeded his brother as 3rd Marquess of Cholmondeley 8 May, 1870; died in 1884.

Two whole-length figures standing in a landscape, the mother in white low-cut dress, arms bare, lace shawl of darker colour over her shoulders, leaning against a pillar on which stands a large vase, facing the spectator, left hand resting on the child, who is directed towards its mother, head turned and looking at spectator, white dress and stockings, black shoes, left hand holding flowers held up to his mother, trees in background, and to right. Canvas, 90 × 60 in.

At Houghton Hall.

ENGRAVED in mezzotint by C. Turner,  $22\frac{7}{8} \times 14\frac{5}{8}$  in., 15 July, 1805 (an example of this engraving was sold at Christie's 15 May, 1902, for 105 guineas); a later state of the engraving is dated 1 Nov., 1808. A reproduction of Turner's engraving appears in A. Whitman's "Charles Turner," 1907, facing p. 64. It was again engraved in mezzotint by C. A. Coppier,  $22\frac{7}{8} \times 14\frac{3}{4}$  in., 1907.

NOTE.—The Cholmondeleys and the Arbuthnots intermarried more than once. The Mrs. Arbuthnot painted by Hoppner in 1800 was a granddaughter of the 1st Marquess, and (on her marriage in 1825) became the mother-in-law of the child in the above picture.



## CHOLMONDELEY, MISS



ARRIET, daughter of George James Cholmondeley, Esq. (and granddaughter of George, 3rd Earl of Cholmondeley), by his first wife, Marcia, daughter of John Pitt, Esq., of Encombe, Dorset; born in 1798, died in 1816.

Royal Academy, 1804, No. 143.

WHOLE-LENGTH figure of a little girl of three or four years of age, standing in a landscape in white low dress cut to elbows, white stockings and shoes, directed and looking at spectator, right arm extended as if about to pluck a wild hyacinth which is flowering near a mound to left, left hand holding white pinafore in which is a sprig of hyacinth; trees to right and in distance to left. Canvas,

The property of Henry Tate, Esq.

ENGRAVED in mezzotint by C. Turner,  $13\frac{1}{2} \times 10\frac{3}{4}$  in., 1 March, 1804. (1) Proof before the title, "J. J. Hoppner" (*sic*) Esq., R.A., and (2), another impression in warmer ink, B.M. A reproduction of this engraving is given in "The Printseller," vol. i (1903), p. 182, and in A. Whitman's "Charles Turner," 1907, facing p. 40.

Exhibited Grafton Gallery, 1895, No. 111 (R. H. Hobart, Esq.).

NOTE.—"The only portrait Mr. H. exhibits, and does not discredit his well-known abilities."—Newspaper extract, 1804.

## CLARE, EARL OF



JOHN FITZGIBBON, born in 1749, educated at Dublin and at Christ Church College, Oxford, and thence proceeded to the Irish bar; "called" in 1772, Attorney-General in 1784, Lord High Chancellor 1789, when he was created Lord Fitzgibbon, Viscount Fitzgibbon 1793, and Earl of Clare 1795; died 28 Jan., 1802. These titles became extinct in 1864.

HALF figure, directed to front, looking to right, dark coat buttoned, white stock, own hair dark and curly; curtain background. (Description from the engraving.)

ENGRAVED in mezzotint by C. Turner,  $11\frac{3}{4} \times 10$  in., 20 April, 1802; proof before any inscription, B.M.

Two sketches or replicas of the above were in the Hoppner sale of 1823, lots 25 and 30.

## CLARE, COUNTESS OF



ANNE, eldest daughter of Richard Chapel Whaley, Esq., of Whaley Abbey, co. Wicklow; married 1 July, 1786, John Fitzgibbon, afterwards 1st Earl of Clare (see preceding entry); died 13 Jan., 1844.

Royal Academy, 1798, No. 31.

## CLARENCE, DUKE OF



WILLIAM HENRY, third son of George III, born 21 Aug., 1765; created Duke of Clarence and St. Andrew's in Great Britain, and Earl of Munster in Ireland, 20 May, 1789; succeeded to the throne as William IV 26 June, 1830; died 20 June, 1837.

Royal Academy, 1791, No. 98.

Royal Academy, 1792, No. 195.

Royal Academy, 1796, No. 173.

1. WHOLE-LENGTH, standing, directed slightly to left, facing towards and looking to front, robes of the Garter, right hand on roll partly opened and showing plan of ship on table to left, on which is a plumed hat, with books and scrolls underneath, portico in the distance. (CS., 628.)

ENGRAVED in mezzotint by C. H. Hodges,  $25\frac{3}{4} \times 17\frac{7}{8}$  in., 10 July, 1792; proof before all letters, B.M.

NOTE.—The engraved picture is doubtless the earliest of the three exhibited pictures, one of which was formerly at Hampton Court, No. 457, but has been removed; it was much damaged when at Carlton House Palace by the fire that occurred there in 1824. A sketch or replica of one of the above was in the Hoppner sale of 1823, lot 30.

2. ANOTHER version was at one time in the possession of Lord Ashburton. See "Art Union," 1847, p. 127.

3. THREE-QUARTER-LENGTH, when a naval cadet, standing to left in a landscape, looking at spectator, in uniform, his hands crossed, the right resting on his sword, the left holding his hat. Canvas,  $50 \times 38\frac{1}{2}$  in.

Exhibited, Old Masters, 1907, No. 129 (Col. W. Hall Walker, M.P.).

CLARISSA. *See* BENWELL

## CLARK, MISS



UCY, daughter of Mr. Clark, partner in the banking firm of Walpole, Clarke, Walpoles and Clark, 28, Lombard Street, London; married, in 1789, John Addison, Esq., of the Hon. East India Co.; died at York, about 1831-2, leaving one son, Lieut.-Col. H. R. Addison.

HALF figure, standing directed to right, looking at spectator, nearly full face, in white dress with short sleeves, blue sash, brown hair, with narrow ribbon round neck, holding folds of dress. Canvas,  $30 \times 25$  in.

Sold at Christie's, 26 May, 1906.



## CLEAVER, DR. WILLIAM



LDEST son of Dr. William Cleaver; born in 1742; matriculated at Magdalen College, Oxford, 18 Oct., 1757, aged fifteen; B.A., 1761; M.A., 1764; Prebendary of Westminster, 1784; Master of Brasenose, 1785; Bishop of Chester, 1787; of Bangor, 1800; and of St. Asaph, 1806; died at Bruton Street, 15 May, 1815. "A wise, temperate, and successful reformer; a splendid pluralist, armed with diocesan thunder and lightning."—DE QUINCEY.

Painted about 1800.

THREE-QUARTER-LENGTH, seated to left, white bushy wig, square bands, white rochet, black chimere, both hands, holding his square cap, rest in his lap; architectural and curtain background, distant view of the eastern front of Brasenose College through opening to left. Canvas, 55 × 45 in.

At Brasenose College, Oxford.

ENGRAVED in mezzotint by J. Ward, 19 $\frac{7}{8}$  × 14 in. (*circa* 1800-1806). Of this there are six progressive states in British Museum.

Exhibited Examination Schools, Oxford, April-May, 1906, No. 179.

CLEVELAND, DUCHESS OF. *See* RUSSELL

## COBB, JOHN



SON of Robert Cobb, Esq., of Lydd, Kent, born about 1770; a proctor in Doctors' Commons; died at New Lodge, Hawkhurst, Kent, 27 Jan., 1856, aged eighty-five.

HALF figure, seated, directed and looking to left, three-quarter face, dark blue coat, white neckcloth tied in a large bow, hair powdered. Canvas, 30 × 25 in.

The property of Godfrey Cartwright, Esq., Richmond Hill, Bracondale, Norwich (great nephew).

## COBB, THOMAS



YOUNGER brother of the preceding; born in 1773; entered Oriel College, Oxford, matriculated 5 Nov., 1791; B.A., 1796; Rector of Ightham (1801), Vicar of Sittingbourne, and Prebendary of Chichester; married a niece and heiress of Samuel Wyatt, Esq.; died in an hotel in Albemarle Street, London, 26 Nov., 1817. A long notice of him appears in "The Gentleman's Magazine," Dec., 1817, pp. 557-558.



HALF figure, seated, directed to left, looking at spectator, nearly full face, black coat buttoned up, and white neckcloth tied in small bow, hair not powdered. Canvas, 30 × 25 in.

The property of Godfrey Cartwright, Esq. (see previous entry).

## COLCHESTER, BARON



HARLES ABBOT, born at Abingdon, co. Berks, 14 Oct., 1757; Chief Secretary to the Lord Lieutenant of Ireland, 1801; Speaker of the House of Commons, 1802-1817; created Baron Colchester, 3 June, 1817; died 8 May, 1829.

HALF figure, seated in red plush chair, directed to front and looking to right, in robes, red coat, white stock, gray hair, holding in his right hand a paper (apparently a parliamentary bill) dated 1801 and inscribed with indistinct wording which looks like "Finances of Ireland" or "India." Canvas, 30 × 25 in.

National Portrait Gallery, London, to which it was bequeathed by the late Captain George Bramwell, 1905.

## COMPTON, LADY ELIZABETH



LIZABETH, only child of Charles, 7th Earl of Northampton, born 25 June, 1760; married 27 Feb., 1782, Lord George Augustus Henry Cavendish (third son of 4th Duke of Devonshire), created Earl of Burlington in 1831; died 7 April, 1835.

HALF figure, looking slightly to left, blue eyes; dark dress cut to V-shape, with white kerchief; red coral necklace; dark background. Canvas, 30 × 25 in.

Exhibited Old Masters, 1879, No. 1 (Lord Chesham).

For companion portrait, *see* BURLINGTON, GEORGE, EARL OF.

## CONCANNON, LUCIUS



EARLY whole length, sitting, directed, facing and looking towards right, blue coat with high collar, yellow vest, mauve breeches, right elbow on arm of chair next table to left, on which are books, left arm across arm of chair, red curtain above, pillar to right (CS., 950).

Canvas, 50 × 40 in.

ENGRAVED in mezzotint by Murphy, 19 $\frac{7}{8}$  × 14 in., *n. d.*, but probably between 1785-1795.

NOTE.—The original portrait, a very indifferent one, was lot 118 in a sale at Christie's, 8 May, 1908, and settled the identity of the personage in Murphy's engraving, which, according to Chaloner Smith, is sometimes described as of Mr. Concannen and sometimes Mr. Hibbert (*q.v.*).

## CONSTABLE, MISS



F Burton Constable.

HALF figure of a girl, sitting in a red arm-chair, looking to right, in low white dress with narrow blue ribbon round waist, right arm resting on arm of chair. Canvas, 30 × 25 in.

Exhibited at P. and D. Colnaghi and Co.'s, May, 1902, No. 8.

## COOKE, JOHN, D.D.



F Winchester, Hants; born in 1734; matriculated Hertford College, Oxford, 3 May, 1749, aged fourteen; Corpus Christi College, B.A., 1753, M.A., 1757, B.D., 1765, D.D., 1782; President, 1783-1823; Vice-Chancellor, 1788-1792; died in 1823, aged eighty-nine.

NEARLY whole length, sitting in a large arm-chair covered with plush and studded with large brass-headed nails; in college gown and wig; pillar and curtain background to left, writing-table with books and quill pen to right, college buildings immediately behind.

ENGRAVED in mezzotint by C. Turner, 20 × 13 $\frac{3}{4}$  in., 30 Oct., 1811.

NOTE.—We have been unable to trace the present whereabouts of the original portrait, which would probably measure 50 × 40 in. There is in the dining-room of Corpus Christi College, Oxford, "An adaptation of an original by J. Hoppner," a half-length figure directed to front, looking to left, in D.D. dress, the left hand only visible; on canvas, 35 × 28 in. Another repetition of the same size is in possession of the same college.

## COOPER, LADY BARBARA ASHLEY



NLY daughter and heir of Anthony, 5th Earl of Shaftesbury; born 19 Oct., 1788; married 8 Aug., 1814, the Hon. William Frederick Spencer Ponsonby, third son of Frederick, 3rd Earl of Bessborough, who was created Baron de Mauley on 10 July, 1838; she died 5 June, 1844.

A portrait of this lady by Hoppner is said to be in existence, and in the possession of a grandson, but no particulars are available.



## COOTE, SIR CHARLES HENRY



INTH baronet of Ballyfin, Queen's County, Ireland; born in 1794; married in 1814, Caroline, daughter of John Whaley, Esq., of Whaley Abbey; died 8 Oct., 1864.

HALF-LENGTH portrait of a good-looking boy facing slightly to right, in blue coat with gold buttons. Canvas, 30 × 25 in.

Exhibited at the Dublin Old Masters, 1902-3, No. 12, Sir Algernon Coote, Bart.

## COOTE, LADY



ÉE RICHARDSON; married, in or before the year 1798, Sir Charles Coote, 2nd Bart., of Donnybrooke, co. Dublin, Ireland (he died in 1857, aged about ninety-two); died before Nov., 1814.

THREE-QUARTER-LENGTH, seated on a bank under trees, in a black dress with short sleeves; on her left hand she wears a long white silk glove, and holds the companion, which she has just pulled off from the other hand, on the wrist of which she wears a coral bracelet. Canvas, 50 × 40 in.

The property of the late Alfred Beit, Esq., who bequeathed it at his death in July, 1906, to his cousin, Mr. Frank Voelklein.

James Price collection, Christie's, 15 June, 1895, illustrated in sale catalogue.

## CORK AND ORRERY, EARL OF



DMUND, 8th Earl of Cork and Orrery; born 21 Oct., 1767; married 9 Oct., 1795, Isabella Henrietta, daughter of W. Poyntz, Esq., of Midgham, Berks; succeeded his father in 1798; died 30 June, 1856.

NEARLY to knees, directed to front and looking to left, in red military coat and white breeches, resting his left hand upon his sword. Canvas, 50 × 40 in.

Earl of Cork and Orrery's sale, Christie's, 1905, 25 Nov., lot 51, when it was purchased by Colonel Gerald E. Boyle.

## CORK AND ORRERY, COUNTESS OF



SABELLA HENRIETTA, 3rd daughter of William Poyntz, Esq., of Midgham, Berks; married, 29 Oct., 1795, Viscount Dungarvan, afterwards 8th Earl of Cork and Orrery (*q.v.*); died 29 Nov., 1843.

The portrait of the Countess was at Marston House, Frome, but was sold some years before the family pictures were dispersed in Nov., 1905.



## CORNWALLIS, CHARLES 1ST MARQUESS



BORN 31 Dec., 1738, eldest son of the 1st Earl of Cornwallis; entered the Army, a Colonel of the 33rd Regt. of Foot; Constable of the Tower of London, and Governor-General of Bengal from 1785 to 1792, and again in 1802; advanced to the dignity of Marquess, 15 Aug., 1792; died at Gauzepoor, Bengal, 5 Oct., 1805.

In general's uniform, painted when an elderly man, with gray spare hair, half figure, directed and looking to front, with star of the Order of the Garter; dark background. Canvas, 30 × 25 in.

The property of Miss Ross; see also ROSS, MRS.

ENGRAVED by H. Meyer, 4 Nov., 1804, 6 × 5 in., in an oval; and repeated in the "Military Chronicle," 1 Oct., 1812, 4 $\frac{3}{4}$  × 4 $\frac{1}{4}$  in.; and in stipple by W. Holl, 4 $\frac{1}{2}$  × 3 $\frac{3}{4}$  in., for John Murray, 50 Albemarle Street, London, May, 1858; also a vignette by J. Wright, 2 × 1 $\frac{1}{2}$  in.; all in the British Museum.

Exhibited, Royal Military Exhibition, 1890, No. 1851 (Mrs. Ross).

## COTTERELL, LADY, AND MASTER CARTWRIGHT



MARY CATHERINE, daughter of Major-General Thomas Desaguliers, married, first, 6 April, 1765, Thomas Cartwright, Esq., of Aynhoe (he died 24 Aug., 1772); and secondly, 10 April, 1777, Sir Stephen Cotterell, of London. The child is Thomas (afterwards Sir Thomas), eldest son of Ralph William Cartwright, the only son of Thomas Cartwright and the above; born in 1795, entered the diplomatic service, and was minister plenipotentiary to the Diet of Frankfort; married, in 1824, Maria Elizabeth Augusta, daughter of the Count von Sandizell of Bavaria; he was knighted and died 17 April, 1850.

Painted about 1797 or 1798.

Lady Cotterell, three-quarter figure, sitting, directed to front, looking to right, white dress cut low, with black silk cloak at back, and partly enveloping her right arm, light blue turban cap; Master Cartwright, whole-length, facing his grandmother and offering her a sprig of flowers, standing on a platform or flat garden-seat, in white dress, pink sash and pink shoes; trees, pillar, and red curtain background. Canvas, 50 × 40 in.

At Aynhoe Park, near Banbury (W. C. Cartwright, Esq., son of the child in picture).

COTTIN, MISS. *See* NYMPH, A SLEEPING.

## COUSSMAKER, MISS



HALF figure, standing in a landscape, directed to left, head slightly turned, looking at spectator, three-quarter face, white low dress with dark sash; powdered curly hair, bound with ribbon, and falling over ears and shoulder; trees and sky in distance to left. Canvas, 30 x 25 in.

The property of Messrs. Scott and Fowles, of New York.

ENGRAVED, in mezzotint, by Norman Hirst, 14 $\frac{1}{8}$  x 17 $\frac{3}{8}$  in., 1906.

COWLEY, LORD. *See* WELLESLEY, HENRY

COWPER, COUNTESS. *See* LAMB

## COWPER, LORD

A sketch or study with the above title was in the Hoppner sale, 1823, lot 29; the entry may have been a slip for "Lady Cowper." *See* LAMB, HON. MISS.

## CRACE, JOHN



ELDEST son of Edward Crace of the Paynter Stainers' Company; born at Greenwich, 1 Nov., 1754; started in business on his own account, in Great Queen Street, London (and at 150, Drury Lane) in 1780; appointed Painter to the Board of Works and Greenwich Hospital, employed by George III, and the Prince of Wales, and executed various decorative works for Sir R. Taylor, Sir William Chambers and others at the Bank of England, the Opera House, Drury Lane and Covent Garden Theatres; in 1790 he bought a residence at the corner of Blyth Lane, Hammersmith, and on these grounds Olympia now stands; died suddenly, on 9 May, 1819. His eldest surviving son was Frederick Crace, who formed the famous Crace collection of London maps and views now at South Kensington.

Painted about 1804-1806.

HALF figure, seated, turned to (his) right, black coat, white cravat; dark red curtain background. Canvas, 36 x 28 in.

The property of his great-grandson, J. D. Crace, Esq., 15, Gloucester Place, Portman Square, W.

An enamel by W. Doyle, after the above portrait, was exhibited at the Royal Academy, 1826, No. 567.





MISS COUSSMAKER

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## CRAVEN, KEPPEL AND BERKELEY

In a letter from Mr. Creevey to Miss Ord, 21 Feb., 1821, the writer, describing a visit to Brandenburg House, Hammersmith, the residence of Lady Craven (Margravine of Anspach)—and afterwards that of Queen Caroline—says, "There is a capital picture by Hoppner of Berkeley and Keppel Craven" ("Creevey Papers," vol. ii, p. 14). This picture, "a canvas with whole-length portraits of the Hon. Berkeley and Keppel Craven, sons of Lord Craven," was offered, with a portrait of Lady Craven, all three described as by George Romney, at Christie's, 29 May, 1880, and were bought in. (See Ward and Roberts, "Romney," *Catalogue Raisonné*," p. 35.)

CREWE, MISS. *See* OFFLEY, MRS.

## CROCKET, MISS. "JULIA DE ROUBIGNÉ"



FAMILIA, daughter of Charles Crocket (or Crockatt), Esq., of Luxborough Hall, Essex; married 18 March, 1789, Ayscoughe Boucherett, Junr., Esq., of Willingham, co. Lincoln; died at Harefield Place, Middlesex, 9 Oct., 1837, aged seventy-five; buried at Willingham. For her mother, *see infra*, ANGERSTEIN, MRS.

HALF-LENGTH, sitting, directed and facing towards right, reading book held on lap, right hand turning a leaf, hair full, close dress, curtain behind, trees in distance to right (C.S., 161).

ENGRAVED in mezzotint by J. Dean,  $13\frac{1}{2} \times 10\frac{7}{8}$  in., 2 Jan., 1786, with the title, "Julia de Roubigné."

NOTE.—The title of this print is taken—for no obvious reason—from Henry Mackenzie's popular novel, "Julia de Roubigné," first published anonymously in 1777.

## CROUCH, MRS.

From a newspaper notice of the Royal Academy of 1787, it would seem that Hoppner painted a portrait of this actress, but this has not been traced.

## CRUTTWELL, MRS.



CHARLOTTE, wife of Thomas Cruttwell, of Bath.

Painted in 1792.

HALF figure, seated in a landscape, directed to right, head turned and looking at the spectator nearly full face; white dress with sleeves to elbows and dark sash; arms folded in lap, dark hair, falling in masses over ears and forehead; tree in distance to right. Canvas, 30 × 25 in.

The property of Thomas Thorburn, Esq.

## CUNLIFFE, SIR FOSTER



F Acton Park, co. Denbigh, 2nd Bart., born 8 Feb., 1755; succeeded his father in 1778; died 15 June, 1834.

WHOLE-LENGTH, the pendant to No. 2 of next entry. In archer's costume, green coat, yellow breeches, hessian boots, standing in a landscape. Canvas, 96 × 60 in.

Exhibited, Wrexham, 1876, No. 383 (Sir R. Cunliffe, Bart.).

## CUNLIFFE, HARRIET LADY



DAUGHTER of Sir David Kinloch, 5th Bart., of Gilmertown, N.B.; married 1 Oct., 1781, Sir Foster Cunliffe, 2nd Bart.; died 9 Sept., 1830.

(1) Painted in 1782.

HEAD and shoulders, life-size, at a window, with one arm on window-sill, white dress, open in front, yellow neckerchief, large yellow hat, fastened with kerchief round neck. Canvas, 30 × 25 in.

Exhibited, Old Masters, 1877.

Thinly and delicately painted, in fine state, a charming picture, the original of "SOPHIA WESTERN" (*q.v.*).

(2) Painted in 1784.

WHOLE-LENGTH, leaning on pedestal, holding a book in left hand, in black satin dress, white ruff round open neck, red sash and red slashing to sleeves; landscape to right, red curtain to left. Canvas, 96 × 60 in. Very fine, in splendid condition.

Exhibited, Wrexham, 1876, No. 384 (Sir Robert Cunliffe, Bart.).

## CUNNINGHAM, LADY



HALF figure, seated in a landscape, directed to right, looking at the spectator; white muslin dress, white cap tied with a blue ribbon; holding a book with both hands on her lap; dark hair falling over forehead. Canvas, 30 × 25 in.

The property of C. Raphael, Esq.

Sedelmeyer's "Sixth Hundred Paintings by Old Masters," 1900, No. 91, with an illustration.



## CUSSANS, MRS.



UNT of Sir William T. Holburne, Bart.

THREE-QUARTER-LENGTH, seated on a rock and under the shadow of overhanging trees, directed and looking to right; white dress, cut to V-shape, blue waistband, white cap; luminous clouds to right. Canvas, 50 × 40 in. Unfinished.

At the Holburne Art Museum, Bath, No. 9, in the 1899 edition of the catalogue. Particulars kindly sent by Mr. Hugh Blaker, the curator.

NOTE.—Probably Hannah, relict of Thomas Cussans, Esq., formerly of the Priory, Oldham, who died at Manchester, 19 Sept., 1850, aged eighty-one. Boyle's "Court Guide" from 1804 to 1831 (and possibly later), records a Mrs. Cussans as living at 25, Hill Street, Berkeley Square, London. Probably this Mrs. Cussans is the lady alluded to in "The Morning Herald" of 2 May, 1792, in the report headed "Ton Musicals": "Mrs. Cussans', in Stanhope Street, was the scene of the nobility's weekly concert on Sunday last. We have only to regret that these elegant amusements are not held more frequently at Mrs. Cussans' as the house is admirably commodious, and finely adapted to give music its best effect. Lazzarini, Bartleman and Mara were the vocal performers."

## CUST, HON. JOHN AND HON. HENRY



ONS of the first Baron Brownlow. The elder son, born 19 June, 1779; succeeded his father in 1807, advanced to the Viscounty of Alford and Earldom of Brownlow, 27 Nov., 1815; Lord-Lieutenant; Custos Rotulorum, and Vice-Admiral of Lincolnshire, and Recorder of Boston; died 15 Sept., 1853. The younger brother, Henry Cockayne Cust, born 28 Sept., 1780; entered the Church and became Canon of Windsor; died 19 May, 1861.

WHOLE-LENGTHS, standing in a landscape, facing the spectator. The elder boy, on the right, has his head turned to the left, and his right arm rests upon his brother's left shoulder, while in his hand, gloved, he holds a black hat. The younger boy, on the left, rests his right hand on the head of a greyhound; both have fair curling hair, falling on their shoulders, and are dressed in black coat, white neckcloth and waistcoat, drab breeches, and white stockings; on the left a bank with trees; on the right an open landscape with a stream in the distance. Canvas, 80 × 51 in.

Exhibited, Birmingham Museum and Art Gallery, 1903, No. 39 (Earl Brownlow).

Illustrated in "The Art Journal," Dec., 1903, p. 379, and in the illustrated catalogue of the above exhibition.



THE COUNTESS OF DARNLEY AND LADY ELIZABETH BLIGH

By permission of the Right Hon. the Earl of Darnley









## DARLINGTON, EARL OF

A sketch or study with the above title was in the Hoppner Sale, 1823, lot 13.

## DARNLEY, COUNTESS OF, AND LADY ELIZABETH BLIGH



LIZABETH, third daughter of the Right Hon. William Brownlow, of Lurgan; married, 19 Sept., 1791, John, 4th Earl of Darnley; died 22 Dec., 1831. The child, Lady Elizabeth Bligh, was born 7 April, 1800; married, 19 July, 1833, the Rev. John Brownlow; died 13 Nov., 1872.

NEARLY whole-length of the Countess, seated in a landscape beneath trees, leaning against a rock; in low cut bluish dress, white chemisette showing at neck, looking to right; brown hair bound with blue ribbon; the child standing on her mother's lap, in brownish dress, bare feet and legs. Canvas, 50 × 40 in.

Exhibited, Old Masters, 1877, No. 253 (Earl of Darnley).

ENGRAVED in mezzotint by J. B. Pratt, 15½ × 19½ in., 1906.

See also BLIGH.

## DARNLEY, COUNTESS OF



FOR biography see previous notice.

Royal Academy, 1795, No. 166.

THREE-QUARTER-LENGTH, standing in landscape, directed to left, three-quarter face; white dress with mauve sash, black cloak, white muslin headdress of somewhat peculiar shape. Canvas, 50 × 40 in.

Exhibited, Dublin Old Masters, 1902-3, No. 66 (the Rev. D. J. Brownlow).

## DARTMOUTH. *See* LEWISHAM

## DASHWOOD, SIR GEORGE

The picture gallery at Brighton contains an indifferent portrait under this name, a head and shoulders, directed to front, gray wig, dark brown coat, red striped waistcoat, greenish pillar to left. Canvas, 30 × 25 in. It was presented by the late Mr. Henry Willett.

## DAVIS, ANNA

A portrait of the above, by L. Hoppner, was engraved by B. Smith, and published in colours; it is here mentioned to prevent any confusion arising in connection with the artist's name in case the original portrait came to light. The engraving contains a long inscription in Latin; a copy of it was lot 139 at Sotheby's, 13 May, 1907.

DAVISON, COL. HUGH PERCY AND MAJOR  
WILLIAM

Exhibited, British Institution, 1817, No. 77 (Mrs. Davison).

DE MAULEY, LADY. *See* COOPER

## DENISON, MRS.



HARLOTTE, second daughter of Samuel Estwick or Eastwick, Esq., M.P.; married, in 1796, at Babworth, Notts, as his second wife, John Denison (born Wilkinson), Esq., M.P. for Chichester and afterwards for Minehead (he died in 1820); died at Leamington, 26 Jan., 1859, aged 82. This lady was the mother of the Right Hon. John Evelyn Denison, Speaker of the House of Commons, who was created Viscount Ossington in 1872; and of Edward Denison, Bishop of Salisbury, 1837.

Painted about 1797.

WHOLE-LENGTH, standing in a landscape, directed to front and looking at spectator, full face; in very plain black dress, cut low to V-shape, sleeves to elbows; high waist; right arm hanging down by side, left hand resting on waistband; chestnut hair, blue eyes, fresh complexion. Canvas, 93 × 57 in.


Exhibited, Agnew's Ninth Annual Exhibition, 1903, No. 15.



## DERBY, COUNTESS OF

The sale on 12 March, 1906, and following days of the contents of Impney, Droitwich, the home of the late Mr. John Corbett, the "Salt King," included a number of miniature portraits, one of which, lot 1284, was catalogued as "The Countess of Derby, in ormolu pierced frame, signed J. Hoppner, 1790."

## DEVONSHIRE, GEORGIANA, DUCHESS OF


LDEST daughter of John, 1st Earl Spencer, by Georgiana, daughter of Stephen Poyntz, of Midgeham House, Berks; born 7 June, 1757; married, as his first wife, 5 June, 1774, William, 5th Duke of Devonshire; died 30 March, 1806. The famous beauty of the latter part of the eighteenth century, and one of the most frequently painted and engraved women of her time; she was painted by Sir Joshua Reynolds, T. Gainsborough, Richard Cosway, Maria Cosway, and others.

(1) Exhibited, British Institution, 1856, No. 125 (Sir E. W. Antrobus).

(2) Another, Christie's, 1866, 15 June, lot 104, H. Farrer sale, "in a white dress, with landscape background; a beautiful example." This was sold by Messrs. Graves to the Earl of Chesterfield.

(3) A drawing was exhibited at the Fair Women Exhibition, Grafton Gallery, 1894, No. 182.

## DEVONSHIRE, ELIZABETH, DUCHESS OF


ECOND daughter of Frederick, 4th Earl of Bristol; born in 1759, married, first, on 2 April, 1776, John Thomas Foster, Esq., of Dunleer, M.P. for Ennis; he died 10 Oct., 1796; and secondly, on 12 Oct., 1809, as his second wife, William, 5th Duke of Devonshire; died at Rome, 30 March, 1824.

HALF figure, three-quarters to the left, looking at the spectator, white low dress, with a white muslin kerchief over her shoulders, with black lace mantilla hanging loosely around her waist; right elbow resting on a parapet, the forefinger of the hand touching the cheek; powdered hair, rosy cheeks; landscape background. Canvas, 30 x 25 in.

Formerly in the collection of the Earl of Carlisle, Howard Castle, but it is neither a portrait of Elizabeth, nor of Georgiana, Duchess of Devonshire.—W. M'KAY. Sedelmeyer's "Third Hundred of Paintings by Old Masters," 1896—where it is described as of "Georgina, (*sic*) second wife" of the Duke of Devonshire—No. 87, with an illustration.




## DICK, DR.

 HOPPNER'S medical attendant. Presumably, William Robert Dick, who for many years resided at 8, Hertford Street, Mayfair, and whose name disappears from the list of members of the Royal College of Surgeons after 1821.

A sketch or study for the above was in the Hoppner Sale, 1823, lot 7.

NOTE.—In an unpublished letter from Hoppner to Sir George Beaumont, written in Jan., 1809, a few months before the artist died, there is a lengthy reference to Dr. Dick, who also acted as Sir George Beaumont's medical attendant. "I had considered it [dropsy] incurable, and was settling my worldly matters preparatory to my awful journey, when Dr. Dick bid me unpack and be of good cheer, since he entertained no doubt of restoring me, in six weeks or two months, to health again. He has gained one point—my *confidence*, which was never obtained by any other physician; and I have delivered myself over to his judgment with as thorough a conviction of its infallibility as if he were the Pope." See also *infra*, HOPPNER, CLARENCE.


## DIGBY CHILDREN, THE

 HILDREN of the Hon. Stephen Digby (grandson of William, 5th Baron Digby) by his second wife, Charlotte Margaret, eldest daughter of Sir Robert Gunning, Bart., K.B. (they were married 6 Jan., 1790): Robert Henry, born in Sept., 1792, who entered the Army and became Lieutenant-Colonel, and Isabella, born in May, 1794, married, 20 Aug., 1814, William Chester Master, Esq., of Knole Park, Somerset; died 9 Jan., 1860.

Painted about 1795.

This portrait group is in possession of a member of the Gunning family, but no particulars are available.

## DILLON, ARCHBISHOP

 RTHUR RICHARD DILLON, grandson of Theobald, 7th Viscount Dillon, and uncle of the 10th and 11th Viscounts; born at St. Germain in 1721; successively Bishop of Evreux, 1753, Archbishop of Toulouse, 1758, and Archbishop of Narbonne, 1763; Commander of the Order of the Holy Ghost, Primate of the Gauls, and President of the States of Languedoc; died in London, 5 July, 1806, and interred in the old St. Pancras Churchyard.


Painted in 1799.

WHOLE-LENGTH, standing, facing the spectator, in archbishop's robes, with the badge of the Order of the Holy Ghost on his breast, left arm hanging down by side, holding a black biretta in the hand; he wears a small white wig. Canvas, 96 x 61 in.

At Ditchley, Enstone, Oxon (Viscount Dillon).

NOTE.—Archbishop Dillon, writing from London on 30 Oct., 1799, to his nephew, Charles, Viscount Dillon, says: "J'irai chez le peintre puisque vous le désirez, mais j'espère qu'il ne me demandera pas plusieurs séances."


## DILLON, VISCOUNT

ENRY AUGUSTUS, 13th Viscount Dillon; born 28 Oct., 1777; married, in Feb., 1807, Henrietta, eldest daughter of Dominick Geoffrey Browne, M.P.; succeeded his father in November, 1813; died 24 July, 1832.

NEARLY three-quarter figure, sitting in an arm-chair, directed and looking to right, head slightly inclined forward and resting on left hand, right hand resting on knee; own hair. Canvas, 33 × 27 in.

At Ditchley, Enstone (Viscount Dillon).


## DILLON, THE HON. JAMES

OUNGER son of Charles, Viscount Dillon, and brother of Henry Augustus, Viscount Dillon (*q.v.*); died 10 Oct., 1812, aged twenty-one.

To waist, full face, directed to front and looking at spectator, dark coat, white stock, own hair. Canvas, 30 × 25 in.

At Ditchley, Enstone (Viscount Dillon).

## DOLLOND, PETER

PTICIAN; born 24 Feb., 1731, in Spitalfields, where his father, John Dollond, afterwards celebrated as inventor of the achromatic refracting telescope, was a silk manufacturer; established himself as an optician in 1750, and effected various improvements in optical instruments; his improvement of Hadley's quadrant was laid before the Royal Society by the Astronomer Royal; retired from business in 1819, and died at Kennington Common 24 June, 1820.

To waist, directed and facing the spectator, dark coat and waistcoat, wig; instrument to left. (Description from the engraving.)

ENGRAVED in stipple by J. Thomson,  $3\frac{1}{2} \times 4\frac{1}{8}$  in., and published in the "European Magazine," 1 Sept., 1820.

NOTE.—There is a portrait of Dollond by an anonymous artist in the Royal Observatory, Greenwich. It was engraved by Posselwhite for the "Gallery of Portraits," vol. vi, p. 83, 1836, published by Charles Knight for the Society for the Diffusion of Useful Knowledge.



## DORSET, ARABELLA DIANA, DUCHESS OF



DAUGHTER and co-heir of Sir Charles Cope, Bart., of Brewerne; married, first, 4 Jan., 1790, John Frederick, 3rd Duke of Dorset, who died 19 July, 1799; and secondly, 2 April, 1801, Charles, Earl Whitworth (*q.v.*); died at Knole, 1 Aug., 1825. The expenses of her funeral were estimated at £4,000.

WHOLE-LENGTH, life size, to left, walking in a landscape, dog running at her feet; white dress and head-dress with white ostrich feathers, reddish-brown sash, left hand resting on her hip. Canvas, 93 × 57 in.

At Knole.

Exhibited, Guelph Exhibition, 1891, No. 135 (The Lord Sackville).

An autotype of this portrait, one of Hoppner's masterpieces, has been published by Mr. C. Essenhigh Corke, of Sevenoaks, and is reproduced in this work by courteous permission of the owner.

For DORSET CHILDREN, *see infra*, SACKVILLE.

## DOUGLAS, LADY

Exhibited, Grafton Gallery, Fair Women, 1894, No. 126 (T. Douglas Murray, Esq.).

## DOUGLAS, CHILDREN (1), THE. "JUVENILE RETIREMENT"



CHILDREN of the Hon. John Douglas, second son of James, 14th Earl of Morton, by his wife, Frances Lascelles, eldest daughter of Edward, Earl of Harewood. The youth, GEORGE SHOLTO, was born 23 Dec., 1789, and succeeded his cousin as 18th Earl of Morton on 17 July, 1827; died 31 March, 1858. The other children are: CHARLES, born 10 March, 1791, entered the Church, and died 28 Jan., 1857; FRANCES, born 10 Jan., 1786, married Lieut.-Gen. the Hon. Sir William Stewart, and died in August, 1833; and HARRIET, born 8 June, 1792, married, first, 25 Nov., 1809, Viscount Hamilton, son of the Marquess of Abercorn; and secondly, on 8 July, 1815, George, Earl of Aberdeen; died 26 Aug., 1833.

WHOLE-LENGTHS; on right a youth standing, directed to left, facing and looking to front, black hat and feathers, wide collar; in centre, a little girl sitting on bank, looking with a wilful expression to front, the elder sister sitting beside her, directed to right, facing and looking to front; another girl at her right shoulder, kneeling and leaning on her right arm addressing a little girl; in background trees, landscape in distance to left. (C.S. 1445.) Canvas, 60 × 50 in.

The picture was until recently at Dalmahoy, Midlothian, the Earl of Morton's seat. It now belongs to Lady Rothschild.













ENGRAVED in mezzotint by J. Ward, 22 × 18 in., 1 March, 1799 (the second state is dated 1 March, 1796, and is entitled "Repose"), with the title "Juvenile Retirement"; of Ward's engraving there are four progress proofs in the British Museum; and again in mezzotint, T. G. Appleton, 17 $\frac{7}{8}$  × 21 in., 11 Jan., 1897; this last is probably a copy from Ward's plate.—W. M.

## DOUGLAS CHILDREN (2), THE



HILDREN of Archibald James Edward Stewart Douglas, created Baron Douglas in 1790, by his second wife, Lady Lucy Graham, only daughter of William 2nd Duke of Montrose; married, 13 May, 1783. CAROLINE LUCY, born 16 Feb., 1784; married, 27 Oct., 1810, Rear-Admiral Sir George Scott, K.C.B.; died 1857. SHOLTO-SCOTT, born 17 Sept., 1785; died 30 Oct., 1821.

Two whole-length portraits of children, seated side by side on a bench in a landscape; the girl on the right in a white dress with blue sash and a mob cap, trimmed with blue ribbon; the boy on the left in a gray suit, and playing a toy fiddle. Canvas, 30 × 36 in.

Exhibited, Old Masters, 1908, No. 156 (Capt. W. Home Drummond Moray).

NOTE.—Although exhibited as by Hoppner at Burlington House as above, this group is probably by Daniel Gardner.—W. M<sup>C</sup>KAY.

## D'OYLY, LADY



ENRIETTA MAYNARD, daughter of the Rev. Henry Osborne, of Nailworth near Salisbury; married the Rev. Hadley D'Oyly, who succeeded his cousin as 5th Bart. in 1763 (and died the year following); died at Lymington in August, 1793.

Painted presumably in 1789, the date on the picture.

HALF figure, three-quarter face, velvet dress with lappets and trimmings of point lace; lace high cap over the hair, which is turned back, frizzled and powdered. Canvas, 30 × 25 in.

At Newlands, Blandford (Lady D'Oyly).

DRUMMOND. *See* WILLOUGHBY DE ERESBY

## DUNCAN, ADMIRAL ADAM, LORD



SON of Provost Duncan of Dundee; born 1 July, 1731; entered the Navy, 1746; Post-Captain, 1761; Rear-Admiral, 1787; defeated the Dutch, and created a Viscount, 30 Oct., 1797, and received the thanks of Parliament; died 4 Aug., 1804.

Royal Academy, 1798, No. 78.

1. THIS is presumably the engraved picture, a whole-length, standing, directed slightly to left, facing towards and looking to front, naval uniform, Star, right hand on long telescope, sea fight in the distance. (C.S. 1445.)

2. THREE-QUARTER-LENGTH, to left, head facing, in naval uniform, ribbon of K.B., pointing with right hand to naval action in the distance; left hand rests on sword. Canvas, 56 × 46 in.

At the Guildhall, London. Presented to the Corporation of London by Mr. Alderman Boydell in 1793, and exhibited at South Kensington, 1867, No. 747; and at the Guelph Exhibition, 1891, No. 351.

3. A SMALL version, on canvas, 30 × 25 in., was exhibited, Naval Exhibition, 1891, No. 441, by the Earl of Camperdown.


ENGRAVED, (1) mezzotint, J. Ward, 25 $\frac{3}{4}$  × 17 $\frac{7}{8}$  in., 16 April, 1798 (whole-length, standing, directed and looking to front, in uniform, right hand resting on upright telescope, which rests on a rock, left hand resting on sword; naval engagement in the distance (Ward's own copy of this engraving, with five progressive states, in British Museum); (2) by C. Turner (Evans, 3366); (3) stipple, by R. Cooper, 8 $\frac{1}{2}$  × 5 $\frac{1}{4}$  in. (to waist), for Captain Brenton's "Naval History of Great Britain," vol. i, p. 347, 1823; (4) in stipple, by J. Andrews, 4 $\frac{1}{2}$  × 3 $\frac{1}{2}$  in., for W. Jerdan's "National Portrait Gallery," vol. ii, 1831 (more than half figure, both arms seen, but only part of left hand seen); (5) stipple, by R. Page and Son, 8 $\frac{3}{4}$  × 5 $\frac{1}{2}$  in. (both arms and telescope in view, with ship in the background); (6) by W. T. Mote, from a drawing by W. Derby, 5 $\frac{1}{4}$  × 4 in., 1 Jan., 1832, three-quarter length, with naval engagement, to which he is pointing, for Lodge's "Portraits"; repeated in vol. xii of the second or octavo edition of the same work, 1 Dec., 1836, and again in Bohn's cheap edition of the same, by Phillibrown, half figure only, and no accessories or engagement, arms seen to elbows; (7) a folio whole-length stipple by Bock is mentioned in F. Harvey's catalogue issued early in 1903, No. 212.

There were two sketches or replicas of one of the above portraits in the Hoppner Sale of 1823, lots 7 and 17.

## DUNCAN, RIGHT HON. WILLIAM

J. Russell Smith's No. 3919, a quarto mezzotint after Hoppner by Reynolds, is an error for DUNDAS, RT. HON. WILLIAM (*q.v.*).

## DUNCANNON, LADY, AND CHILDREN

ENRIETTA FRANCES SPENCER, second daughter of John, 1st Earl Spencer; born 16 June, 1761; married, 27 Nov., 1780, Frederick, Viscount Duncannon (who succeeded his father as 3rd Earl of Bessborough in March, 1793); died 14 Nov., 1821.

The two children are JOHN WILLIAM, born 31 Aug., 1781; succeeded his father as 4th Earl of Bessborough in 1844; died 16 May, 1847, then Lord-Lieutenant of Ireland; and FREDERICK CAVENDISH, born 6 July, 1783; Major-General in the army, Governor of Malta, K.C.B., G.C.M.G., etc.; died 11 Jan., 1837.

Painted about 1787.

WHOLE-LENGTHS, on left a showman with box on stand, into which a lad is looking, behind him a girl, looking upwards; towards right, the mother dressed







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Photographed by J. H. M. Langdon Ltd





as a nurse with mob cap, with younger child in her arms; trees in background, cottages in distance to left. (C.S. 1645-6.)

Probably in Lord Bessborough's collection.

ENGRAVED in mezzotint by J. Young,  $23\frac{3}{4} \times 17$  in., 1 June, 1787, dedicated to the Rt. Hon. Lady Duncannon; under, in centre, Bessborough and Spencer arms quartered together, with motto, PRO REGE, LEGE, GREGE.

A sketch or replica of the "Countess of Bessboro" was lot 26 in the Hoppner Sale of 1823.

## DUNCOMBE, LADY CHARLOTTE



ONLY daughter of William, 2nd Earl of Dartmouth, born 5 Oct., 1774; married, 24 Sept., 1795, Charles Duncombe, Esq., who was created Baron Feversham in 1826; died 5 Nov., 1848.

Painted in 1794, before her marriage.

HALF figure, seen in front, three-quarter profile to left; white dress, black cloak over her right arm; wearing a broad ribbon in her hair; landscape background. Canvas,  $30 \times 25$  in.

Exhibited, British Institution, 1817, No. 19 (Hon. Edward Legge, Bishop of Oxford); Old Masters, 1886, No. 44; Birmingham Museum and Art Gallery, 1888, No. 246; Grafton Gallery, Fair Women, 1894, No. 116; Wolverhampton, 1902, No. 37 (Earl of Dartmouth).

ENGRAVED by C. Wilkin, March, 1797 (when the picture was in the possession of the Hon. and Rev. E. Legge), in the series "Ladies of Rank and Fashion"; another, in stipple, by R. Cooper,  $3\frac{3}{4} \times 4\frac{1}{2}$  in., for "La Belle Assemblée," No. 43, March, 1809; and by Mackenzie,  $3\frac{1}{2} \times 2\frac{3}{4}$  in., for the "Lady's Monthly Museum," March, 1811, with the following notice: "The painting from which we have obtained exclusive permission to copy the portrait, was executed by Mr. Hoppner a few years since, and is now in the possession of the Hon. and Rev. Edward Legge." A modern (1902) facsimile of Wilkin's engraving has been published. Engraved in mezzotint by H. S. Bridgwater,  $18 \times 15$  in., 1900, and published by P. and D. Colnaghi and Co.

## DUNDAS, THE RIGHT HON. WILLIAM



FIRST son of the second President Dundas, by his second wife, *née* Grant; born in 1762; a barrister of Lincoln's Inn; a commissioner of the Board of Control, 1797; Secretary for War, 1804-1806; Lord of the Admiralty, 1812-1814; Lord Clerk Register of Scotland, 1821; died in 1845.

To waist, directed to left, looking at the spectator nearly full face; dark coat, white neckerchief, powdered hair; red curtain background. Canvas,  $30 \times 25$  in.

In the National Portrait Gallery, Edinburgh, presented by Sir Robert Dundas, of Arniston; another version of this portrait is at Arniston.

ENGRAVED in mezzotint by S. W. Reynolds,  $12 \times 10$  in., 31 Jan., 1801; and etched by W. Hole, R.S.A., for Omond's "The Arniston Memoirs," 1887, facing p. 280.

The plate by S. W. Reynolds, with two prints and forty-four proofs, sold at the sale of J. P. Thomson, of Great Newport Street, at Dodd's auction rooms, 28-9 March, 1810, lot 54, £3 7s. (Catalogue in British Museum.)

## DUNDAS, LADY JANE



AUGHTER of the 2nd Earl of Hopetoun by his second wife, Jane Oliphant; born 12 Nov., 1766; married first, as his second wife, 2 April, 1793, the Right Hon. Henry Dundas, Viscount Melville; and secondly, 16 Feb., 1814, the Right Hon. Thomas, 1st Lord Wallace; died in 1829.

HALF figure, standing, directed to left, looking at spectator, low dark dress cut square and trimmed with yellow lace; auburn hair falling in curls over neck and forehead and bound with dark ribbon. Canvas, 30 × 25 in.

At Featherstone Castle, the property of James Hope-Wallace, Esq.

ENGRAVED in stipple by F. Bartolozzi,  $8\frac{1}{2} \times 6\frac{5}{8}$  in., 15 April, 1802; Mr. Harvey's notes mention two states, (1) proof before all letters; and (2) open letter.

DUNDAS, MRS. WILLIAM. *See* WORTLEY, MISS

## DUPRÉ JAMES



SON of Josias Dupré (or Du Pre), of Marylebone, Middlesex, and Wilton Park, co. Bucks, Governor of Madras; born 10 June, 1778; educated at Eton (1791-1793) and Christ Church, Oxford, where he matriculated, 19 April, 1796; D.L., High Sheriff, 1825; M.P. for Gatton, Aylesbury and Chichester, 1800-1826; died 18 June, 1870.

HALF figure, to front, looking to left, fair (or powdered) hair, white neckcloth and cravat, creamy-white waistcoat, dark coat. Canvas, 30 × 25 in.

At Eton College.

## DYNELEY, RICHARD



LAWYER, of 33, Bloomsbury Square, and Mottingham, near Eltham, Kent; born at Leathley, 15 July, 1732; died 2 Sept., 1805, buried at Eltham.

HALF figure, in dark green chair, directed to right, head turned, looking at spectator, dark blue coat, white ruffle, gray wig; blue eyes, red curtain background. Canvas, 30 × 25 in.

NOTE.—This portrait was painted after Mr. Dyneley's death from a wig, coat and ocular description. It was lot 64 at Christie's on 25 Feb., 1905. The following portrait of Mrs. Dyneley formed lot 63 on the same day.



DYNELEY, MRS.



DAUGHTER of Peter Birt, Esq., of Armine, York; married at Armine, 23 Jan., 1770; died at St. Leonard's, 15 May, 1836; buried at Eltham.

HALF figure, sitting in red chair, directed to left and looking at spectator, dark dress, white lace ruffles and neckerchief, hair bound with white satin, which is tied in a bow at her left; fair curly hair falling over her forehead; brown eyes and fresh-coloured face; left hand only partly seen, and badly painted. Canvas, 30 x 25 in.

DYSART, COUNTESS. *See* MANNERS







EASTWICK, MISS. *See* DENISON, MRS.

## EATON, ROGER



N attorney who practised in the King's Bench, of old South Sea House, Broad Street, from (and probably before) 1787, removed to 23, Birchin Lane, about 1807; in 1809 the title of the firm was altered to R. Eaton and John Hardy.

Bromley (374 add.) mentions a profile etching, with Latin lines, of R. Eaton, a lawyer, but we have been unable to trace any such print. Mr. Harvey mentions in his notes, under the heading of R. Eaton "an etching by Hoppner—Musgrave Catalogue."

## EDMONSTONE, SIR ARCHIBALD



ON of Archibald Edmonstone, of Duntreath, Stirlingshire; born 10 Oct., 1717; M.P. co. Dumbarton and Ayr and Irvine boroughs, 1761-1795; created a baronet 20 May, 1774; died in July, 1807.

HALF figure, sitting in a large square-backed chair, directed and looking to left, dark coat, white stock, large old-fashioned clerical-like hat, which is held under the left arm, red curtain background. Canvas, 30 × 25 in.

The property of Sir Archibald Edmonstone, Bart., Duntreath Castle, Stirlingshire.

ENGRAVED in mezzotint by C. Turner, 11½ × 9⅞ in., 14 June, 1807, inscribed "aet. 89, 1807," with arms, and motto "Virtus Auget Honorem"; proof with open letters, British Museum.

## ELLIOT, MRS. (?)



RACE DALRYMPLE, wife of Dr. John Elliot; eloped with Lord Valentia, 1774; afterwards mistress of the Prince of Wales and of Philippe Egalité; died in Paris in 1823.

To knees, seated, full face, turned to front, with hands in lap, the head inclined a little to right, lips slightly smiling, and eyes half closed; wearing




large hat with ostrich feathers. Black and white chalk,  $9\frac{1}{4} \times 5\frac{1}{8}$  in. Signed, "I. Hoppner."

British Museum (Print Room), purchased in July, 1896.

NOTE.—Mr. Binyon, in his "Catalogue of Drawings by British Artists," in the British Museum, states that "her portrait by Gainsborough at Welbeck Abbey, and a miniature by Cosway, which has been engraved, are sufficiently like this to make the presumption of identity probable, though not certain."

## ELLIS, CHARLES ROSE (LORD SEAFORD)

ECOND son of John Ellis, Esq., a descendant of Col. John Ellis, who settled in the Island of Jamaica at its conquest in 1665; born 19 Dec., 1771; married, first, 2 Aug., 1798, Elizabeth Catherine Caroline, only child of John Augustus, Lord Hervey; and secondly, 2 Oct., 1840, Lady Hardy, widow of Admiral Sir T. M. Hardy, Bart., created Baron Seaford, of Seaford, Sussex, 15 July, 1826; died 1 July, 1845. Lord Seaford's eldest son succeeded during his father's lifetime (1806) to the ancient Barony of Howard de Walden.


HALF figure, as a young man of about twenty-five, in plum-coloured open coat and white waistcoat; powdered hair, fresh complexion, fine sky background. Canvas,  $30 \times 25$  in.

The property of Mrs. Ellis, widow of Major Charles D. C. Ellis (grandson of Lord Seaford), Branksome Chine House, Bournemouth. The Hoppner Sale of 1823, lot 31, included a portrait of Mr. Ellis.

## ELLIS, MRS.

In a black velvet dress. Christie's, 18 March, 1869, lot 468, Lord Howard de Walden Sale, £42. (H.) The same property, lot 469, included a portrait by Hoppner of Mr. Ellis, which was also knocked down to "H." for five guineas.

## ELPHINSTONE, THE HON. MERCER

ARGARET MERCER ELPHINSTONE, only daughter by his first wife (Jane, sole heir of William Mercer, Esq., of Aldie, co. Perth), of Vice-Admiral the Hon. Sir George Keith Elphinstone, who was created Baron Keith (*q.v.*); born 12 June, 1788; married, 20 June, 1817, Auguste Charles Joseph, Comte de Flahault de la Billardrie, Ambassador of France at the Court of St. James; succeeded her father as Baroness Keith in 1823, and claimed the Scottish Barony of Nairne at the decease of her kinsman William, Lord Nairne in 1838; died 11 Nov., 1867. Her eldest daughter, Emily Jane, married, 1 Nov., 1843, Henry, afterwards 4th Marquess of Lansdowne.

Royal Academy, 1805, No. 60.





THE HON. MERCER ELPHINSTONE

From a photograph by Braun, Clement & Co.








WHOLE-LENGTH, standing on the sea-shore, directed to front, head slightly turned, looking to left, low white dress (high waist) with short sleeves, figured muslin fichu flowing over shoulders and across waist, white satin shoes, dark curly hair falling over forehead; high projecting rocks to left, sea in the distance to right, cloudy, stormy sky. Canvas, 90 × 56 in.

At Lansdowne House, London, the property of the Marquess of Lansdowne.

ENGRAVED in mezzotint, by J. C. Webb, 13 × 20, 1905.


NOTE.—There can be no possible doubt about this portrait having been that which Hoppner exhibited at the Royal Academy in 1805, and the entry in the catalogue "The Hon. Miss Mercer" is an obvious slip for "The Hon. Miss Mercer Elphinstone." The work was described in the "St. James's Chronicle" of 2-4 May, 1805, as "a very charming picture." See also "The Athenæum" of 23 Sept., 1905.

## ERSKINE, THOMAS, LORD CHANCELLOR

ORN 21 Jan., 1750, third son of Henry David, 10th Earl of Buchan; called to the English bar in 1778; appointed Attorney-General to the Prince of Wales in 1783; Chancellor of the Duchy of Cornwall in 1802, and Lord High Chancellor of Great Britain, and elevated to the peerage 10 Feb., 1806; died 17 Nov., 1823.

NOTES.—No authentic portrait of Lord Chancellor Erskine by Hoppner has been traced. The engraving by R. Cooper, prefixed to Erskine's "Poems," 1823, head and shoulders, directed and facing to front, dark coat, white stock, curly hair, has the appearance of being a Hoppner. It is interesting to recall the fact that Erskine was counsel for John Williams (*i.e.*, Anthony Pasquin) whose criticisms on Hoppner's exhibits are frequently quoted in this work, the plaintiff in the proceedings on the trial (1798) of Robert Faulder for selling Gifford's "Baviad" and "Maeviad"; in the course of his address to the jury, the learned counsel said: "It is an imitation of Persius, and is dedicated to John Hoppner, Esq., an artist of great eminence, and a truly respectable and honourable man."

## ESSEX, GEORGE CAPEL-CONINGSBY, 5TH EARL OF

ORN 14 Nov., 1757; educated at Corpus Christi College, Cambridge; M.P. for Westminster, Lostwithiel, Okehampton, and Radnor; succeeded his father 5 March, 1799; Lord-Lieutenant of Hereford, Recorder and High Steward of Leominster; F.S.A.; died, *s.p.*, in Belgrave Square, 23 April, 1839, buried at Watford.

Royal Academy, 1809, No. 53.

NEARLY whole-length, in peer's robes, standing under a large tree and leaning against a pillar; trees and valley in the distance to right.

ENGRAVED in mezzotint by C. Turner, 17 $\frac{5}{8}$  × 13 $\frac{7}{8}$  in, 1 Feb., 1812.



## ESSEX, COUNTESS OF



ARAH, daughter of Henry Bazett, Esq., of St. Helena; married, first, Edward Stephenson, Esq. (probably the banker); and secondly, as his first wife, 6 June, 1786, Viscount Malden, afterwards 5th Earl of Essex; died 16 Jan., 1838.

Royal Academy, 1809, No. 181.

## EUSTON, EARL OF



GEORGE HENRY FITZROY, eldest son of Augustus, 3rd Duke of Grafton; born 14 Jan., 1760; Lord-Lieutenant, Vice-Admiral, and Custos Rotulorum of Suffolk, and Recorder of Suffolk; succeeded his father (see GRAFTON, DUKE OF), 14 March, 1811; died 28 Sept., 1844.

Painted as a pendant to the portrait of the Countess (see next entry).

HALF figure, three-quarter face, looking to his left; in chocolate-coloured morning dress. Canvas, 30 × 25 in.

The property of the Duke of Grafton, K.G.

NOTE.—Hoppner's exhibit, No. 302 at the Royal Academy of 1799, is described in some issues of the catalogue as Mrs. Arbuthnot, and in others as the Earl of Euston.

## EUSTON, COUNTESS OF



HARLOTTE MARIA, second daughter of James, 2nd Earl of Waldegrave; born 11 Oct., 1761; married, 16 Nov., 1784, George, Earl of Euston, who succeeded his father as 4th Duke of Grafton, 14 March, 1811; died 1 Feb., 1808.

Painted in 1798.

HALF figure, in a landscape, seated under a tree, looking to right; white dress cut low to V-shape, broad white ribbon in hair. Canvas, 30 × 25 in.

The property of the Duke of Grafton.

ENGRAVED in stipple by C. Wilkin, 7 × 8½ in., 1 Jan., 1802, in the "Ladies of Rank and Fashion" series (when the picture was the property of the Earl of Euston), and frequently repeated; also by T. Burke, in an oval, in "La Belle Assemblée," Oct., 1809 (no name of artist or engraver).

NOTE.—Mr. J. Pierpont Morgan possesses a miniature of the Countess of Euston, as she appears in this picture, in a plain gold frame, showing on the reverse an inscription in ink, "Countess of Euston. Hoppner." The work is thus described in Dr. Williamson's admirable "Catalogue" of Mr. Pierpont Morgan's Miniatures, No. 240: "Half-length figure, facing the spectator, head turned to the right—costume white, fastened with a pink ribbon, sash with central gold buckle—neck and throat bare—hair powdered and curly, tied with a broad white fillet. Background the foliage of a tree, a little blue sky showing on the

right." It is illustrated in the ordinary edition of Dr. Williamson's "Catalogue," and a colour-plate appears in the *édition de luxe*; it is also reproduced in "The Connoisseur," May, 1907, p. 4 (where it is called the Countess of Exeter). It does not seem to us in the least degree probable that this miniature is by Hoppner, who in 1798, and for many years before and after that date, was fully employed in painting life-size portraits. He possessed neither the training nor the patience necessary for the painting of miniatures, and this miniature of the Countess of Euston is obviously the work of an accomplished workman in this highly special form of art. The miniature was probably done from the original picture for a member of the Countess's family, and the name of "Hoppner" added, not with the intention of deceiving, but for the purpose of differentiating it from any other portrait of the same lady by another artist.

## EVELEIGH, JOHN, D.D.



SON of Rev. John Eveleigh, of Winkley, Devon; born in 1748; entered Wadham College, matriculated 15 May, 1766, aged eighteen; B.A., 1770; Oriel College, M.A., 1772; B.D., 1782; D.D., 1783; Provost, 1781-1814; Bampton Lecturer, 1792; Prebendary of Rochester; died 10 Dec., 1814, "a man to bring down a blessing on any Society of which he was a member" (Keble).

THREE-QUARTER figure, sitting in a green arm-chair, directed to left, and looking at spectator, in scarlet and black D.D. gown and white busby wig; table to left, with writing materials and a letter addressed to the subject; two shelves of folio volumes to left; right hand resting on an upright folio of Butler's "Analogy." Canvas, 50 x 40 in.

At Oriel College, Common Room, Oxford.

ENGRAVED by W. Say, 20 x 13 $\frac{7}{8}$  in., 1809, private plate.

Exhibited, Examination Schools, Oxford, April-May, 1906, No. 168.

## EYRE, MR.

The only record of this portrait is the Hoppner Sale, 1823, lot 19.









## FANE, THE HON. MISS

**D**AUGHTER of the Earl of Westmoreland; a child of about five or six years old, as an angel, with fair curly hair and rosy cheeks, kneeling on clouds, turned to the left, her hands clasped as in prayer, extended in the same direction; a white drapery floats round her body, left leg and foot bare; whole-length, life size. Canvas, 50 × 40 in.

Sold at Christie's, 25 April, 1903. Illustrated in Sedelmeyer's "Tenth Hundred of Paintings by Old Masters," 1906, No. 86. Another version of this picture, on canvas, about 72 × 48 in., with the name of the owner in the left-hand corner, is the property of Thomas Tudor, Esq., of Wyesham, Monmouth. A study for this picture was in the Hoppner Sale, 1823, lot 41. A portrait of "Miss Anne Fane" formed lot 106 at Robinson and Fisher's, 21 June, 1900.

## FARNBOROUGH, LORD. *See* LONG

## FAUCONBERG, COUNTESS

The only record of this portrait is the Hoppner Sale, 1823, lot 18. The title became extinct in 1815.

## FAWKES, WALTER RAMSDEN

**E**LDEST son of Walter R. B. Fawkes, Esq., of Farnley, co. York; born in 1769; M.P. for Yorkshire, 1806; "a firm supporter of the Whig interest, and a strong advocate for Parliamentary Reform"; High Sheriff in 1823; died 24 Oct., 1825.

AN elderly man; to waist, nearly full face, directed and looking to front; in brown coat and white cravat. Canvas, 30 × 25 in.

At Farnley Hall, Otley.

ENGRAVED in mezzotint by W. Say, 14 × 10 in., private plate. B.M.

## FEILDING, MRS.



OPHIA, daughter of the Right Hon. W. Finch, P.C., Vice-Chamberlain to King George III, and Lady Charlotte Fermor; Governess to the children of King George III; married, 29 Feb., 1772, Captain Charles Feilding, R.N. (he died in 1783), grandson of the 4th Earl of Denbigh; Bedchamber woman to Queen Charlotte; died at Marseilles, 20 Feb., 1815.

Painted in 1787.

HALF figure, directed to the left, looking at spectator; in white dress with muslin tippet, large blue hat trimmed with ribbon and feathers; trees in the distance to left. Canvas, 30 × 25 in.

The property of W. Morley Pegge, Esq.

Sold at Christie's, 9 May, 1896; an autotype plate in the sale catalogue; and again, same place, 8 May, 1897.

FEILDING, MISS MATILDA, AS "THE  
HURDY-GURDY PLAYER"

THIRD child and second daughter of Mrs. Feilding (*q.v.*); born 9 Jan., 1775.

HALF figure, directed to front, in peasant costume, white low-cut dress, large hat tied in a bow under her chin with pink ribbons; playing a hurdy-gurdy. Canvas, 30 × 25 in.

The property of R. W. Hudson, Esq.

Sold at Christie's, 9 May, 1896; an autotype plate in the sale catalogue.

## FEILDING, MISS AUGUSTA SOPHIA



FOURTH child and third daughter of Mrs. Feilding (*q.v.*); born 29 July, 1776; married, 8 March, 1813, George Hicks, Esq., barrister and a magistrate at Bow Street (who died at Kew Green 1 Aug., 1820).

Painted in 1788.

HALF figure, directed to front, as a child, in white dress, straw hat lined and trimmed with pink ribbon, long dark curly hair on shoulders, holding a pug dog in her arms. Canvas, 30 × 25 in.

Sold at Christie's, 9 May, 1896; an autotype plate in the sale catalogue.




FEVERSHAM, LADY. *See* DUNCOMBE, LADY C.

## FINCH, MISS

A portrait of "Miss Finch (the daughter of Lady Charlotte)" is mentioned in a newspaper notice of the Royal Academy, 1787.

## FITZGERALD, LORD HENRY

ON of James, 1st Duke of Leinster; born 30 July, 1761; married, 4 Aug., 1791, Charlotte, daughter of the Hon. Robert Boyle Walsingham (see next entry); a Privy Councillor for Ireland; died at Boyle Farm, Surrey, 9 July, 1829.

Royal Academy, 1789, No. 159, as the "Portrait of a Nobleman."


HALF figure, directed towards left, facing towards, and looking to front, hair full, white doublet trimmed with gold braid, brown cloak thrown over left shoulder, white embroidered ruffle, hilt of sword before chest; background, light clouds and blue sky. Canvas, 30 × 25 in.

Exhibited, Dublin Old Masters, 1902-3, No. 1, by Lieut.-General Lord de Ros, K.P. (grandson).

ENGRAVED in mezzotint, in the character of "Don Felix" in the comedy of "The Wonder," by T. Park, 15 × 10½ in., 1 Jan., 1789.

NOTE.—"The Richmond House Company played 'The Wonder' in the winter of 1787, with a new star, Lord Henry Fitzgerald, in 'Don Felix.' Walpole was amazed at him, even in a rehearsal. 'He is a prodigy, a perfection—all passion, nature and ease. You never saw so genuine a lover. Garrick was a monkey to him in Don Felix. Then he is so much the man of fashion, and he is so genteel. In short, *when people of quality can act*, they must act their own parts so much better than others can mimic them.' This is quite true—with the qualification in italics. The difficulty is to find such people of quality."—Tom Taylor, "Life of Reynolds," ii, pp. 508-509. See also Graves and Cronin's "Reynolds," i, p. 311.

## FITZGERALD, LADY HENRY

ARLOTTE, daughter of the Hon. Robert Boyle Walsingham, fifth son of the 1st Earl of Shannon; born 24 May, 1769; married, 4 August, 1791, Lord Henry FitzGerald (see previous entry); the barony of De Ros, which went into abeyance in 1687, was revived in her favour 9 May, 1806; died 9 Jan., 1831.

THREE-QUARTER-LENGTH figure, in gray silk dress cut to V-shape, with high lace collar, and lace cuffs and blue waistband, hand resting on book, holding feather fan; profuse fair hair bound with yellow ribbon. Canvas, 50 × 40 in.

The property of Colonel Gerald E. Boyle, 48, Queen's Gate Terrace, S.W.



## FITZPATRICK, LADY GERTRUDE



SECOND daughter of the 2nd Earl of Upper Ossory, of Ampthill, Beds; born at Ampthill in Aug., 1774; resided with her sister, and died at Farming Woods, co. Northampton, 30 Sept., 1841.

NOTE.—There is no reason to suppose that Hoppner painted a portrait of this lady, and the print of her sometimes sold as after him is by Charles Wilkin, and formed one of the series called "Ladies of Rank and Fashion."—W. M<sup>c</sup>KAY.

FITZROY, LADY A. *See* SMITH, LADYFITZROY, LADY CHARLES. *See*  
MUNDY, FRANCES

## FITZROY, LADY ELIZABETH



DAUGHTER of Augustus, 3rd Duke of Grafton; born 19 Oct., 1775; married, as his second wife, Lieut.-General the Hon. William Fitzroy, son of Charles, 1st Baron Southampton, 4 July, 1811; died 30 March, 1839.

HALF figure, directed to her left, three-quarter face; in dark-coloured (or black) costume. Canvas, 30 × 25 in.

The property of the Duke of Grafton, K.G.

## FITZROY, THE HON. MRS.



MATHERINE HAUGHTON, daughter of Sir Simon Clarke, Bart., by a daughter of Mr. Haughton, of the Island of Jamaica, where Sir Simon Clarke resided; born in 1773; married ("with a fortune of £100,000"), 20 May, 1801, as his first wife, the Hon. William Fitzroy, son of the 1st Baron Southampton; died 16 May, 1808.

HALF figure, white low dress with black lace fichu and bright mauve waistband; fine thick brown hair which falls over forehead, fresh complexion. Canvas, 30 × 25 in.

The property of Captain Philip Fitzwilliam Fitzroy, R.A., great-grandson of the Hon. Mrs. Fitzroy, until February, 1907. It now belongs to F. W. Sassoon, Esq., 17, Knightsbridge, W.

FITZWILLIAM, EARL. *See* MILTON, VISCOUNT

FOLKESTONE, VISCOUNT. *See* RADNOR

FORD, MRS.

The only record of this portrait is the Hoppner Sale, 1823, lot 22.

FORSTER, EDWARD



F Walthamstow; born in 1730; Governor of the Royal Exchange Assurance, over which he presided for thirty years, and for fifty-two years connected with the Russia Company, from which he retired in 1810, and of which he was Governor for twenty-nine years; died 20 April, 1812.

NEARLY whole length, seated in arm-chair, looking towards the spectator, gray hair, dark coat fastened with three large buttons, white waistcoat, dark knee-breeches and white stockings, left elbow, resting on table to right, on which are inkstand, pens, and paper inscribed: "Remarks on the Charter," etc.; curtain background. (Description from the engraving.)

ENGRAVED in mezzotint by Charles Turner, 17 × 13 $\frac{7}{8}$  in., 24 March, 1810 ("painted by J. J. Hoppner, Esq., R.A.").

NOTE.—It would seem that the painting was executed for the Royal Exchange Assurance Company, but it is not now in their offices. It may have been burnt in the fire of 1838. "Of Mr. Forster there is a capital mezzotinto, a private print, from a fine painting by Hoppner, at the request of the Directors of the Royal Exchange Assurance; another portrait of him for the Mercers' Company was in the Royal Academy Exhibition of 1812."—Nichols, "Lit. Anec.," vi, pp. 616-617.

FOSTER, LADY ELIZABETH. *See* DEVONSHIRE



## FOWLER, MISS



FTERWARDS Mrs. Simpson.

THREE-QUARTER figure, seated in a landscape, black dress cut low, arms bare. Canvas, 50 × 40 in.

The property of Miss Law, 3, Seymour Street, W.

## FOX, RIGHT HON. CHARLES JAMES



ON of Right Hon. Henry Fox, 1st Lord Holland; born 13 Jan., 1749; educated at Eton and Hertford College, Oxford; M.P. for Midhurst, 1768; Lord of the Admiralty in Lord North's Administration, 1770-1772; of the Treasury, 1773-4; in opposition to Lord North during the American war; M.P. for Westminster, 1780 and 1802; Secretary of State for Foreign Affairs, 1782; again in 1783, and again in Lord Grenville's "All the Talents" Administration; died 13 Sept., 1806.

1. ALMOST full face, dark blue coat, with brass buttons; white cravat; gray hair. Canvas, 30 × 25 in. A very strong, fine picture.—W. M<sup>o</sup>KAY.

At Panshanger (Countess Cowper); Mary L. Boyle's "Catalogue," 1885, p. 449.

2. ANOTHER, in blue coat, with brass buttons, buff vest, powdered hair, 23 × 20 in., was lot 63 in the sale of the Townshend heirlooms at Christie's, 7 March, 1904.

## FOX, GENERAL HENRY EDWARD



OUNGER son of Henry Fox, 1st Lord Holland; born 4th March, 1755; entered the Army, Lieut.-Governor of Gibraltar, a General, and Colonel of the 10th Regiment of Foot; married, 14th Nov., 1786, Marianne, daughter of William Clayton, Esq.; died in 1811.

HEAD and shoulders, directed to left, looking at spectator, full face, in uniform, thin gray hair. Canvas, about 30 × 25 in.

At Holland House, Kensington (Earl of Ilchester).  
Princess Marie Liechtenstein's "Holland House," i, 289.













## FRANCIS, SIR PHILIP



HE reputed author of the "Junius" Letters; son of the Rev. Philip Francis, D.D.; born in Dublin, 20 Oct., 1740; educated at St. Paul's School; employed by Fox and Pitt; secretary to an embassy to Portugal; member of Council for Bengal, 1774-1780; fought a duel with Warren Hastings; M.P. for Yarmouth, 1784, as a Whig; aided the prosecution of Warren Hastings, and supported abolition of slavery; created K.B., 1806; died 22 Dec., 1818.

HALF figure, directed and looking to right, face in profile, grayish dress with high white neckerchief, wig. In an oval, canvas, 30 x 25 in.

The property of P. Francis, Esq., of Farnham, Surrey.

Exhibited, South Kensington, 1867, No. 767 (H. R. Francis, Esq.).

Reproduced as frontispiece to vol. ii, "The Francis Letters" (1901), edited by Beata Francis and Eliza Keary.

## FRANKFORT, LORD



EDGE-EVANS, eldest son of Redmond Morres; born in 1747; M.P. for the City of Dublin; created Baron Frankfort at the time of the Union, and in 1816 advanced to the dignity of Viscount Frankfort de Montmorency; died 21 Sept., 1822.

HALF figure, directed to front, facing and looking towards left, plain coat, curtain in background. (Description from the engraving.)

ENGRAVED in mezzotint by W. Barney, 12 x 9 $\frac{3}{4}$  in., 1 Nov., 1806. (C.S. additions, 6a.)

## FRANKLAND, THE MISSES



AUGHTERS of Sir Thomas Frankland, 6th Bart., of Thirkelby, Yorkshire, by Dorothy, daughter of William Smelt, Esq. The elder sister, on the right of the group, is Amelia or Emily, who was born in 1777 and died in 1800. The younger sister, on the left, is Marianne, who was born in 1778, and died in 1795.

Royal Academy, 1795, No. 90, as "Portraits of Young Ladies."

Two whole-length figures, seated at the bottom of a high bank crowned with trees, to left, in white low dresses; the elder sister, on the right, is looking at the spectator, and holds with her right hand a red-covered portfolio (of loose papers),

which rests on her knee, and with her left a crayon drawing; she wears a white turban and blue sash. The younger sister is looking to left, has her left arm around her sister's neck, and holds a paper in her hand; right hand resting on corsage; blue sash and hair ribbon; small brown and white dog asleep in front; mountain, trees, lake, and waterfall seen to left. Canvas, 59 × 48 in., inscribed at lower left-hand corner, with names of subjects, dates of their respective deaths, and on right, "Hopner."

The property of Sir Edward Tennant, Bart.

Exhibited, Birmingham, 1903, No. 32 (a plate appears in the illustrated catalogue); at Glasgow; Old Masters, 1906, No. 79 (Sir Charles Tennant).

ENGRAVED in mezzotint by W. Ward,  $22\frac{3}{4} \times 17\frac{3}{4}$  in., 1 March, 1797, the second and third states inscribed, "daughters of Sir Tho. Frankland," which title was altered in the fourth state to "The Sisters"; a fine example of the first state sold for 380 guineas on 11 July, 1895. This print has frequently been reproduced, notably in Letts's "Hundred Best Pictures"; A. Whitman's "Print Collector's Handbook," facing p. 126; in the "Connoisseur," vol. ii, facing p. 18; and as a picture postcard. It was again engraved in mezzotint by H. Scott Bridgwater,  $17\frac{3}{4} \times 22\frac{1}{4}$  in., 26 Nov., 1896; and again by E. Stodart, in stipple, printed in colours,  $13 \times 15\frac{3}{4}$  in., 1904.

NOTES.—Nearly every preceding writer has fallen into error regarding the identities of the two ladies in this fine picture. They are almost invariably described as the daughters of Admiral Sir Thomas Frankland, 5th Bart. (the prolific father of nineteen children), but he was their grandfather. A letter from "H. N.," "a trustee of the original picture for many years, and great-nephew of the two ladies," was published in the "Daily Telegraph" of 27 July, 1907, in which their identities are correctly stated.

The following interesting and touching letter, written by Hoppner to Mr. Thomas Frankland in September, 1795, soon after the death of the younger daughter, has been courteously lent us by the owner of this splendid picture. The letter is dated "Wynyards, Friday," and runs as follows:

"DEAR SIR,

"At the same time that I return you my most sincere thanks for your very kind invitation I cannot avoid expressing to you the share I take in your grief for the great calamity which has so recently befallen you. I had indeed heard of the fatal event of your Bristol journey and I felt for you as that man must do who is himself in possession of a blessing of which it is in the power of the Almighty, for ends hid from our limited sight, to deprive him. May the God of Mercy in the hour of trial prove my support as he hath yours and may he continue to preserve you in a frame of mind which while it entitles you to every blessing at the same time enables you to bear up under those calamities from which none of us are exempt. Under the heaviest afflictions a good mind will find something to support it—but you are still rich in blessings. You have still a daughter whose talents, whose disposition, every way fits her to receive your undivided affection: may she prove a lasting blessing to you and be a balm to those wounds for which time I fear only hath a cure.

"The *Memorial*, which I have been the fortunate means of preserving will endear me to my profession which rarely is not vainly employed while it serves to strengthen the remembrance of what was once most dear to us: or administers the smallest consolation to the afflicted. Should you lye not many miles out of my way from hence to Haswood, I shall make a point of paying my Respects to you and Lady Frankland, though it be only for an hour or so, and to assure you how much I feel myself

"Your obliged and


"Humble Servant,

"J. HOPPNER.

"P.S. I expect to be here about eight days longer."



## FRERE, BARTHOLOMEW

IFTH son of John Frere, Esq. (*q.v.*); born 30 Nov., 1776; educated at Trinity College, Cambridge, B.A. 1799, M.A. 1806, D.C.L. 13 June, 1834; appointed Secretary of the Legation at Lisbon, 1801, Madrid, 1802, Berlin, 1807; returning to Spain in 1808, and acting as Minister Plenipotentiary *ad interim* from Nov., 1809, until Jan., 1810; attached to the embassy at Constantinople from 1811 until his retirement in 1821; died, *s.p.*, in Old Burlington Street, London, 29 May, 1851.

Painted about 1806.


HALF figure, seated, directed, and looking to front, dark coat, with white; gray hair. Canvas, 30 × 25 in.

The property of Messrs. Leggatt.

John Tudor Frere Sale, Christie's, 1907, 5 July.

NOTE.—Foster states ("Baronetage," 1880, p. 226) that Bartholomew Frere, married by proxy in March, 1817, Cecilia Barbara, daughter of Don Pedro Creuse-y-Ximenes, of the Island of Minorca, and that this lady died in Spain in the same year, before meeting her husband.

## FRERE, JOHN


F Roydon Hall, Norfolk, and Beddington, Surrey, F.R.S.; High Sheriff, co. Suffolk, 1776, and M.P. for Norwich, 1799; born 10 Aug., 1740; married, 12 July, 1768, Jane, daughter and heir of John Hookham, merchant, of London and Beddington; died 12 July, 1807. His eldest son was John Hookham Frere (*q.v.*).

HALF figure, seated, directed to front and looking to right, in brown coat, with white stock; powdered hair. Canvas, 30 × 25 in.

John Tudor Frere Sale, Christie's, 5 July, 1907.

Exhibited, Old Masters, 1908, No. 175 (Laurie Frere, Esq.).

## FRERE, RIGHT HON. JOHN HOOKHAM

LDEST son of John Frere, Esq., of Roydon, Norfolk; born in London 21 May, 1769; educated at Eton, where he began his friendship with George Canning, whom he assisted in "The Microcosm," and afterwards in "The Anti-Jacobin"; graduated at Cambridge; succeeded Canning as Under-Secretary for Foreign Affairs; M.P. for

West Looe; Envoy and Minister to Lisbon, 1800, afterwards to Madrid until 1804; died at Malta, 6 Jan., 1846.

Royal Academy, 1806, No. 267.

HALF figure, standing in front, three-quarter face to left; red dress, which is hardly visible beneath the folds of a large cloak which he holds up with his right hand; architectural and sky background. Canvas, 50 × 40 in.

The property of Messrs. P. and D. Colnaghi.

Exhibited, South Kensington, 1868, No. 235 (George Frere, Esq.); Old Masters, 1894, No. 36 (J. T. Frere, Esq.); Guelph Exhibition, 1891, No. 342 (J. T. Frere, Esq.).

John Tudor Frere Sale, Christie's, 5 July, 1907.

ENGRAVED in mezzotint by W. Barney, 21 $\frac{3}{8}$  × 15 $\frac{1}{2}$  in., 1 Nov., 1810, and by C. H. Jeans for Pickering's edition of Frere's "Works," 1874.

An enamel, by H. Bone, of this portrait, was exhibited at the Royal Academy, 1827, No. 459; and this enamel, 6 $\frac{3}{4}$  × 5 $\frac{7}{8}$  in., was included in Bone's Sale, 30 June, 1832. It also formed lot 1 in the above-mentioned Frere Sale.

## FRERE CHILDREN, THE



TWO whole-length figures; the elder, a boy of about five or six years of age, in red dress, slate-coloured stockings and black shoes, white ruffles, standing, directed and looking to right, holding a bow; the younger child, apparently a little girl of about two or three years of age, seated on a stone, in white dress, pale pink sash and black hat, with large feather; directed to left, left hand uplifted and pointing, right hand holding an arrow; background of landscape with river in the distance. Canvas, 50 × 40 in.

The property of C. Wertheimer, Esq.

## FULLER, MRS.



THREE-QUARTER figure seated close to a window in a crimson-covered chair, which is studded with large brass nails, at a table on which are some books and an inkstand; directed to left, head turned and looking at spectator; white muslin dress with pale blue sash, white muslin ribbon in her hair; arms bare to elbows, both arms resting on lap, the right hand holding a quill pen; landscape background, red curtains above, pillar to left. Canvas, 50 × 40 in.

Sold at Christie's, 23 May, 1903.

From the collection of Arthur Grenfell, Esq.

## FYERS, LIEUT.-GENERAL WILLIAM



ENTERED the Army; 1773, Ensign in the Corps of Engineers on Portsmouth Common; 1774, ordered to Plymouth, and in the following year joined the Army under Sir William Howe, at Boston; served in America during the whole of the war, and was present in most of the principal actions; First Lieut., 1779; Capt.-Lieut., 1787; ordered to Gibraltar in 1788, and succeeded General Moore as Commanding Engineer and remained in that station for twelve years; returned to England; Lieut.-Col., 1800; Colonel, 1806; went to Walcheren in 1809; Major-General, 1811; Lieut.-General, 1819; died 27 Oct., 1829, at Dublin, the oldest General of the Engineers in the British Service.

To waist, in uniform, directed to left, the head turned and looking at spectator, head sparsely covered with gray hair; view (indistinct in the engraving) of Gibraltar in background. Canvas, 30 × 25 in.

In the Garrison Library at Gibraltar.

ENGRAVED in mezzotint by H. Meyer,  $11\frac{1}{8} \times 10$ ; proof before all letters in B.M.









## GAGE, LORD



WILLIAM HALL GAGE, 2nd Viscount Gage in the peerage of Ireland; born 1 Jan., 1718, succeeded his father in December, 1754; created a peer of Great Britain, 7 Oct., 1780; died 11 Oct., 1791.

WHOLE-LENGTH, standing, holding hat; dark blue coat, brass buttons, buff waistcoat and knee-breeches, silk stockings. Canvas, 82 × 57 in.

Formerly at Firle Place.

NOTE.—Both this and the companion portrait in the next entry “may possibly be by Hoppner,” but the name of the artist is not attached to the pictures, and there appears to be no records concerning them in the possession of the family.

The Hoppner Sale, 1823, lot 37, included a sketch or sketches of “Lord and Lady Gage.”

## GAGE, LADY



LIZABETH, daughter of Sampson Gideon, Esq., and sister of Sampson, Baron Eardley; married 3 Feb., 1757, William Hall, 2nd Viscount Gage (see preceding entry); died 1 July, 1783.

WHOLE-LENGTH, standing, in close-fitting dress of pale yellow with flowing outer robes of grayish blue; head ornament of blue and pearl. Canvas, 82 × 57 in.

Formerly at Firle Place.

## GALE, MRS.



SARAH, youngest daughter of the Rev. Roger Baldwin, D.D., rector of Aldingham, Lancs., and Prebendary of Carlisle; born probably in 1765; married, 9 Nov., 1785, Major, afterwards Lieut.-General Henry Richmond Gale; died at Brighton, 11 March, 1823.

HEAD and shoulders, directed and looking to left; brown hair falling over ears

and shoulders, bound with creamy white ribbon; low white dress, white fichu with small yellow spots; red waistband. Canvas, 30 × 25 in.

Until recently at Bardsea Hall, Ulverstone (H. R. H. Gale, Esq.).

ENGRAVED in mezzotint by T. G. Appleton, 15 $\frac{3}{4}$  × 20 in., 1906.

NOTE.—The above is doubtless the "Mrs. Gale" mentioned in a newspaper notice of the Royal Academy, 1787. There is also at Bardsea Hall the companion portrait of Mr. Gale in the uniform of Major of the 7th Dragoons, 1785, half figure, standing, three-quarter face, canvas 30 × 24, but it is not known for certain by whom it was painted.

## GARDEN, MRS., AND CHILDREN



RS. GARDEN and her children: the late J. L. Garden, Esq., and his sister.

Sold at Christie's, 6 May, 1893.

## GEORGE, PRINCE OF WALES, AFTERWARDS GEORGE IV



LDEST son of George III and Queen Charlotte; born 12 Aug., 1762; married 8 April, 1795, Caroline Elizabeth, second daughter of H.S.H. Charles William, Duke of Brunswick; appointed Regent of the United Kingdom by Act of Parliament, 1811; succeeded his father on 29 Jan., 1820; crowned 19 July, 1821; died 26 June, 1830.

Royal Academy, 1792, No. 120.

Royal Academy, 1796, No. 98\*.

Royal Academy, 1807, No. 74.

The earliest of these three is probably the portrait now at Buckingham Palace, which doubtless served the artist as a stock portrait from which he painted many replicas of the size of the original, and others on a smaller scale. The 1807 portrait is probably the version now at Liverpool. The 1796 picture came in for a good deal of adverse criticism at the time of the exhibition, *e.g.*, Anthony Pasquin in his "Critical Guide" to that year's Academy says: "So far from being in Mr. Hoppner's happiest style, may rather be said, from its hasty execution and unfortunate position, to be a *degradation* both of the *Prince* and of the *artist*."

1. WHOLE-LENGTH, life size, standing on a balcony, looking at spectator; in full robes with star of the Order of the Garter, and chain with pendant jewel of the Order of St. George; right hand holding plumed hat; left hand entirely hidden in folds of robe; red curtain and pillar in background. Canvas, 93 × 57 in.



At Buckingham Palace; Owen's good full-sized copy, formerly at Hampton Court, is now at St. James's Palace.

NOTE.—Mr. Law, in his excellent work on the Pictures at Hampton Court (ed. 1898, p. 143), quotes the following entry in an old inventory relating to it:—"Received 22 Jan., 1823, from Mr. Owen, an unfinished portrait of H.M. George IV when young, as Prince of Wales, robed; after a picture painted by Mr. Hoppner in H.M.'s possession. This portrait is not finished, Mr. Owen not being in sufficient health to allow him to finish it." Mr. Law also states that this copy was the only commission which George IV ever gave to Owen, who had, in 1810, been appointed "principal portrait painter to the Prince of Wales."

2. ANOTHER. Canvas, 114 × 78 in.

In the Town Hall, Liverpool.

NOTE.—The date of 1807 is on the tablet of this portrait, whence it may be assumed that this is the Royal Academy picture of 1807. Writing to Sir John Leicester (letter, undated, in the archives at Tabley House), Hoppner says:—"My journey to Liverpool to put up the portrait of the Prince I have abandoned; conceiving I made the Corporation a very handsome present in this (for H.R.H. talks of paying for it!) without adding the time and expense of a long journey."

3. ANOTHER, with scroll in left hand, which rests on hip.

ENGRAVED in mezzotint by W. Say, 28 × 17½ in., 1 Jan., 1812, "from the original painting in the possession of the Marquess of Hertford."

4. HALF-LENGTH, life size, head to left, in Hussar uniform, with badge of the Garter; hair powdered *en perruque*. Canvas, 30 × 25 in.

Exhibited, Guelph Exhibition, 1891, No. 79 (H.R.H. the Princess Louise, Marchioness of Lorne).

5. THREE-QUARTER-LENGTH, directed to front, looking to left, three-quarter face; powdered hair falling over neck; white collar, white lace cravat; dark blue coat buttoned, with star of the Garter on left breast; white waistcoat; gray breeches; left arm extended, hand resting on upright stick; right arm hanging down by side; landscape with trees to left and right; cloudy sky. Canvas, 50 × 45 in.

Exhibited, Wallace Collection, Bethnal Green, 1872.

Wallace Collection, Hertford House.

NOTES.—No. 5 may have been the portrait exhibited at the Royal Academy of 1796, so severely criticised by Anthony Pasquin, whose strictures, however, do not seem to be applicable to this fine example of Hoppner. Its earlier history is quite unknown. It was presumably at one time in the collection of the Marquess of Hertford, and subsequently inherited by Sir Richard Wallace, but it differs entirely from the whole-length picture engraved by W. Say in 1812, No. 3, which was, in 1812, the property of the Marquess.

There are several replicas of Hoppner's portraits of the Prince of Wales. There was one in the Hoppner Sale of 1823, lot 5; Earl Beauchamp has one at Madresfield; Mr. E. E. Leggatt has one. The Northwick Sale of 1859 included (lot 443), "a portrait of George, Prince of Wales, in robes of state," which was purchased by Mr. Colnaghi for 36 guineas. The "Lonsdale Magazine" of 30 June, 1822 (p. 203), in describing the pictures at Conishead Priory, the residence of Thomas Richmond Gale Braddyll, Esq., refers to one of "His present Majesty when Prince of Wales, by Hoppner, being a copy from the original by Sir Joshua Reynolds, given by his Majesty to the late Col. Braddyll. A fine and striking likeness of the King in his younger years."

## GIBSON, MRS., AS A WOOD NYMPH



HALF figure, standing to left, three-quarter profile to right; her left hand behind her back; low white dress; landscape background. Canvas, 50 × 40 in.

Exhibited, Old Masters, 1885, No. 193 (Fred. Davis, Esq.).

NOTE.—For another MRS. GIBSON see STANLEY, ISABELLA ELIZABETH. A sketch or study for a portrait of "Mrs. Gibson" was in the Hoppner Sale of 1823, lot 9.

## GIFFORD, WILLIAM



FIRST editor of "The Quarterly Review" born at Ashburton, Devonshire, in April, 1757; left an orphan at the age of twelve; he was first a cabin-boy, then, for four years, a shoemaker's apprentice; matriculated at Exeter College, Oxford, 16 Feb., 1779; B.A., 1782; travelled on the Continent with Lord Belgrave; wrote the "Baviad," 1794, a scathing satire on the Della Cruscans, and "The Mæviad," 1796, which was levelled against the corrupters of the drama; edited the "Anti-Jacobin, 1797-8, and, in 1809, "The Quarterly Review"; he was Paymaster to the Gentlemen Pensioners and Comptroller of the Lottery, two sinecures which brought him in £900 a year while they lasted; he translated Juvenal, edited Massinger, Ford, Shirley, and Ben Jonson, and wrote his autobiography; died 31 Dec., 1826.

There are two portraits of Gifford by Hoppner. "The portrait of him in his Juvenal [No. 1] taken from a picture by his friend Hoppner, is a very good likeness; but there is a still better [No. 2], painted by the same artist, which after his death came into the possession of his executor, the Dean of Westminster." (Nichols, "Literary Illustrations," vol. vi.)

1. HALF-LENGTH, three-quarters to the right, seated in a crimson chair; black coat, white vest; the left hand holds a small book, with the index finger serving as a book-mark, the right is not seen; dark background, with crimson curtain. Canvas, 30 × 25 in.

The property of Mr. John Murray, the publisher, of Albemarle Street. A replica of this picture was presented to the National Portrait Gallery, in Dec., 1895, by Mr. F. T. Palgrave.

ENGRAVED by R. H. Crome,  $5\frac{1}{2} \times 3\frac{5}{8}$  in., for Gifford's translation of Juvenal, 1802; copied by Ridley for the "Monthly Mirror," Sept., 1802; by E. Scriven,  $2 \times 2$  in., as frontispiece to "Autobiography, *n.d.*"; by W. T. Fry,  $2 \times 1\frac{1}{2}$  in., for "The Beauties of Gifford"; by H. Meyer,  $4\frac{1}{2} \times 5\frac{1}{4}$  in., *n.d.*; by S. Freeman,  $3\frac{1}{2} \times 4\frac{1}{2}$  in., for W. Jerdan's "National Portrait Gallery," 1832, and frequently repeated.

Exhibited, Art Treasures, Manchester, 1857; British Portrait Gallery, No. 334; South Kensington, 1868, No. 148; and Grosvenor Gallery, 1889, No. 120 (John Murray, Esq.).

2. HALF figure, dark coat and vest, white ruffles and stock, directed to left,



holding with both hands an open book, into which he is intently looking. This is described in the "Gent.'s Mag." (see below) as the earlier of the two portraits. Canvas, 30 × 25 in.

ENGRAVED in line and stipple, 3 × 3½ in., for "Gent.'s Mag.," 1827, i, facing p. 105; repeated as frontispiece for Nichols's "Illustrations of the Literary History of the Eighteenth Century," vol. vi, 1831; reproduced in the Illustrated Catalogue of the Birmingham Exhibition, 1903.

Sold at Christie's ("painted for Dean Ireland"), 13 May, 1899.

Exhibited, Birmingham Museum and Art Gallery, 1903, No. 3 (George W. Agnew, Esq.).

NOTES.—In spite of the fact that they were constantly quarrelling, Gifford and Hoppner were for many years attached friends; the former dedicated "The Mæviad" to the artist, and makes a most generous reference to Hoppner's talents in a note to that poem. He left his house in James Street, for the remainder of the term, nearly thirty years, to Hoppner's widow, and legacies of a few hundreds to her children (Nichols, "Literary Illustrations," vi, 13). It is interesting to note that Hoppner's son, Lascelles Hoppner, exhibited a portrait of William Gifford at the Royal Academy, 1812, No. 311.

## GISBORNE, REV. THOMAS



BORN at Derby, 31 Oct., 1758; educated at Harrow and St. John's College, Cambridge; Curate at Burton-under-Redwood, co. Staffs., Prebendary of Durham; died at Yoxall Lodge, Staffs, 24 March, 1846.

HALF figure, directed and looking to left; dark coat, with wide collar and white stock.

ENGRAVED in stipple by H. Meyer from a drawing by J. Jackson (from a picture in his own possession), 7¼ × 6½ in., 6 Dec., 1814, and published in "The British Gallery of Contemporary Portraits," 1822.

## GLASTONBURY, JAMES, LORD



SON of James Grenville, Esq., of Butleigh, Somerset; born in 1742; matriculated at Christ Church College, Oxford, 17 Dec., 1759; M.P. for Thirsk, 1765-1770; for Buckingham in five Parliaments, 1770-1790; for Bucks, 1790-1797; Lord of Trade, 1786; created Baron Glastonbury, of Butleigh, Somersetshire, 20 Oct., 1797; died 26 April, 1826.

1. AGE about thirty-seven; head and shoulders, three-quarter face, looking to right; green double-breasted coat, with large collar; short white wig. Canvas, 30 × 25 in.

At Butleigh Court, Glastonbury (R. Neville Grenville, Esq.).

2. AGE about sixty-five, half figure, directed to front, head slightly turned and looking to left, three-quarter face; black double-breasted coat, which is buttoned




up, with large collar; white neckerchief or stock; hair thin and gray. Canvas, 30 × 25 in.

At Butleigh Court.

ENGRAVED in stipple and line by Edward Scriven,  $6\frac{3}{4} \times 5\frac{1}{2}$  in., "from the original at Butleigh, in the possession of the Hon<sup>e</sup> Rev. George Neville Grenville," a private plate. W. Miller, "Biographical Sketches of British Character," 1826.


## GLOUCESTER, DUCHESS OF

ARIA, second daughter of Sir Edward Walpole, K.B.; married, first, 15 May, 1759, James, 2nd Earl Waldegrave (who died in 1763), by whom she was the mother of the three Ladies Waldegrave in Reynolds's famous group; she married, secondly, on 6 Sept., 1766, H.R.H. William Henry, Duke of Gloucester; died 23 Aug., 1807.

In black dress, with black lace scarf, seated by a table, resting her left hand on a book; red curtain background. Canvas, 50 × 40 in.

The Duke of Cambridge's Sale, 1904.


## GLOUCESTER, PRINCE WILLIAM FREDERICK

ON of William Henry, Duke of Gloucester; born at Rome 15 Jan., 1777; married 22 July, 1816, his cousin, H.R.H. Princess Mary, fourth daughter of George III; succeeded his father as 2nd Duke of Gloucester, 25 Aug., 1805; Field Marshal in the Army; Chancellor of the University of Cambridge; died 30 Nov., 1834, when the title became extinct.

THREE-QUARTER length, painted when the Prince was about fifteen years of age, standing, three-quarter face, looking towards the left, in blue coat with gilt buttons, white waistcoat and trousers, and black college gown; right hand by his side, and holding college cap; background, the outline of a college building, which suggests that the portrait was painted when the Prince was an undergraduate at Cambridge. Canvas, 60 × 48 in.

The property of Elliot S. Currey, Esq., Fachlwyd Hall, Ruthin. "My father was for nearly thirty years Controller of the Duke of Gloucester's household, and was also one of the Duke's executors; the picture must either have been given him by the Duke, or left to him as a legacy." (Letter from the owner, 14 March, 1903.)

## GLOUCESTER, PRINCESS SOPHIA OF


OPHIA MATILDA, eldest daughter of William Henry, Duke of Gloucester and Edinburgh (brother of George III); born 29 May, 1773; Ranger of Greenwich Park; died 24 Nov., 1844.

THREE-QUARTER figure, life size, to left; left elbow on table; white muslin dress; curtain behind. Canvas, 30 × 25 in. A sketch in oils.

Exhibited, Guelph Exhibition, 1891, No. 89; and Monarchs of Great Britain, New Gallery, 1901-2, No. 154 (H. L. Bischoffsheim, Esq.).

See also MARY, PRINCESS.

## GLYN, SIR RICHARD CARR


ORN 2 Feb., 1755; banker and Lord Mayor of London, 1798; President of Bridewell and Bethlehem Hospitals; Knighted 24 Nov., 1790, created a Baronet 22 Nov., 1800; of Gaunt's House, Dorset; died in London 25 April, 1838.

WHOLE-LENGTH, standing near a state chair, in robes and chain of Lord Mayor's office, reddish velvet coat and knee-breeches, white stockings, and shoes with large silver buckles; right hand leaning on table on which are mace and state sword, with an address inscribed "To Lieut. Col. Sir R. C. Glyn, North East London Vol<sup>rs</sup>"; portfolios under table; left hand rests on hip; fluted pillar in background to left. Canvas, about 96 × 60 in.

In the Council Room of Bridewell Royal Hospital, New Bridge Street, E.C.

ENGRAVED in mezzotint by W. Say, 26½ × 16½ in., whole-length sheet, 1 Feb., 1804.

## GODSAL CHILDREN, THE

HE three children of Mr. and Mrs. Godsall, of Iscoyd Park, near Whitchurch, Flintshire. The eldest, Susannah Godsall, born 15 Feb., 1772; married, 18 Sept., 1802, Nathaniel Saxon; and died 28 May, 1852. The boy, Philip Lake Godsall, born 29 Jan., 1784; married, 16 July, 1814, Grace Anne Best, daughter of the first Lord Wynford; died at Iscoyd Park, 15 Jan., 1858. The younger girl, Maria Godsall, born 1 Jan., 1785; married, 8 March, 1803, William Haslewood, of Devonshire Street, Portland Place, London.

Royal Academy, 1789, No. 135, as "Portraits of a Young Lady and Two Children."

THREE whole-length figures in a landscape. The elder girl seated to left in low



white dress trimmed with white muslin; brown curly hair bound with pink ribbon, and pointing with outstretched left hand to the setting sun. The younger girl, leaning against her sister, in white dress with pink sash, brick-red shoes with silver buckles and white stockings, shading her eyes from the blaze of the sun with her left hand. The lad, in purplish-brown suit with white muslin collar, long curly hair, dark shoes with silver buckles, gray stockings, is standing full face and very nearly in the centre of the picture to right. A tower in the middle distance, and mountainous scenery in the extreme distance. Canvas, 59 × 54 in.

The property of J. Pierpont Morgan, Esq.

ENGRAVED in mezzotint by J. Young, 22 × 17 in., 21 Jan., 1790, with the title "The Setting Sun." A first state of this engraving realized 220 guineas on 19 Feb., 1901; and again in mezzotint by Norman Hirst, 21 × 16 in., 1903.

NOTE.—This picture has sometimes been called "The Rising Sun," but it is an evening effect, and three children dressed as these could not possibly be sitting out in the dew at 5 o'clock in the morning. Possibly "Rising Sun" should be "Rising Son," as the name has got about owing to an ancient joke that the artist had got "the setting sun and the rising son" into the same picture.

## GOODALL, MRS., AS FREDERICK IN "LOVERS' VOWS"



HARLOTTE, daughter of a Mr. Stanton, manager of a "Sharing Company" in Staffordshire; made a successful *début* at Bath as Rosalind, 17 April, 1784; married, about 1787, "Admiral" Thomas Goodall, a native of Bristol; appeared at Drury Lane, 2 Oct., 1788, as Rosalind; at the Haymarket, in 1789, as Sir Harry Wildair; a rival to Mrs. Jordan in "breeches parts"; left the stage apparently about 1813; died at Somers Town in July, 1830.

THREE-QUARTER-LENGTH figure in Hussar uniform, on a balcony, directed and looking to right, gloved right hand pressed to sash; pillar to right; clouds. Canvas, 35½ × 27½ in.

Sold at Christie's 16 June, 1894, the property of Onley Savill-Onley, Esq., of Stisted Hall, Essex.

ENGRAVED in stipple by H. Cook, 8½ × 7½ in., 1 March, 1832, with the title "Portrait of a Lady in Character." B.M.

NOTE.—This portrait was always regarded in the Savill-Onley family as representing Mrs. Jordan; and it was sold at Christie's, as above, as "Mrs. Jordan as Rosalind." "I believe the engraving to be very valuable, as my father-in-law always said that it had been suppressed as far as possible by the Duke of Clarence. I do not know when the picture came into the possession of my father-in-law, but he died in 1890, at the age of ninety-five; and I believe he inherited it at the death of his father." Letter from Edward Lee-Warner, Esq., 9 Dec., 1901. In Christie's catalogue the statement "Engraved by John Jones, and said to have been suppressed," should read "by H. Cook," etc. "Lovers' Vows," in which Mrs. Goodall appeared as Frederick, was an adaptation or translation of Kotzebue, and was produced in 1800. Mrs. Goodall's portrait was also painted or drawn by Hayter, and engraved by Hawkins; another portrait of her by De Wilde is in the Garrick Club.



## GORDON, JANE, DUCHESS OF.



AUGHTER of Sir William Maxwell, Bart., born in 1748; married, 18 Oct., 1767, as his first wife, Alexander, 4th Duke of Gordon, K.T.; died 14 April, 1812.

BUST, wearing high dress. Canvas, 24 × 21.

The property of the Duke of Atholl.

## GORDON, LADY



MARY, eldest daughter and heiress of William Glendonwyn, Esq.; married, in 1801, James Gordon, of Letterfourie, who succeeded as 7th Baronet, 22 April, 1806; died in May, 1845.

HALF figure, in an oval, in a brownish yellow dress, with blue sash; the head turned to the right, and a tress of the loosely arranged hair falling over the left shoulder. Canvas, 28 × 23 in. (originally 30 × 25 in.).

The property of Leopold Hirsch, Esq.

James Price Sale, 15 June, 1895, lot 58; illustrated in the sale catalogue.

GORDON, LADY GEORGIANA. *See* BEDFORDGORE, MRS. *See* WYNN, SARAH

## GOWER, LORD



GEORGE GRANVILLE, eldest surviving daughter of Granville, 1st Marquess of Stafford; born 9 Jan., 1758; summoned to Parliament in his father's lifetime as Baron Gower of Sittenham; succeeded as 2nd Marquess of Stafford in Oct., 1803; created Duke of Sutherland 14 Jan., 1833; married, 4 Sept., 1785, Elizabeth, Countess of Sutherland (*q.v.*); created Duke of Sutherland, 14 Jan., 1833; died 19 July, 1833.

Royal Academy, 1797, No. 267.

The property of the Duke of Sutherland.

## GRACE, RICHARD, M.P.




SON of William Grace, Esq. (who was third son of Michael Grace, Esq., of Gracefield), who chiefly resided at St. Germain, France, and of Mary, daughter of Richard Harford, Esq., of Marshfield, co. Dublin; born in Dublin 29 Nov., 1760; studied at Gray's Inn, and called to the Bar, 1782; M.P. for Boley, Queen's County; died at Southville, Queen's

County, 9 Jan., 1801; buried at Arles. His eldest son, William, succeeded in April, 1818, to the baronetcy conferred in 1795 on Richard Grace Gamon, Esq., of Minchenden.

FULL half figure, standing under and leaning against a tree, directed slightly to right, looking at spectator; dark coat, with three of the eight buttons fastened, with deep collar and wrist frills; left hand holding a book which rests on knee; right arm leaning on stump of tree or low wall.

ENGRAVED in line by Robert Grave,  $4\frac{3}{4} \times 4$  in., for Sheffield Grace's "Memoirs of the Family of Grace," 1822, in which is published an exhaustive memoir (pp. 63-104) of this accomplished man by his son, the compiler of the work.

## GRACE, MRS.


 ANE, daughter of the Hon. John Evans (youngest son of George, Lord Carbery), of Bulgaden Hall, and of Grace Freke, of Castlefreke; born in 1763; married, on 10 Aug., 1783, her third cousin, Richard Grace, Esq., of Boley, M.P. (see previous entry); died on 24 March, 1804, aged forty-one; buried at Arles.

HALF figure (apparently seated) directed to front, and looking to left; low light dress, arms bare, right hand holding up the light shawl which passes over the left shoulder; hair dressed high, falling in curls over shoulders; background formed of a tall branching tree.

ENGRAVED in line by Robert Grave,  $4\frac{3}{4} \times 4$  in., for Sheffield Grace's "Memoirs of the Family of Grace," 1823.

NOTE.—In the London Library copy of Sheffield Grace's highly interesting volume, the original of the above engraving is ascribed to "Samuel Shelly pinx. in min."; but in another copy of the same work it is ascribed to "I. Hopner." The fact is that both statements are probably correct, as the engraving is clearly done from a life-size picture,—possibly an enlargement by Hoppner from a miniature by S. Shelley.

## GRAFTON, DUKE OF

 UGUSTUS HENRY FITZROY, 3rd Duke; born 28 Sept., 1735, elder son of Lord Augustus Fitzroy, second son of 2nd Duke; succeeded his grandfather as 3rd Duke in 1757; a K.G.; Secretary of State and First Lord of the Treasury, 1765-6; Lord Privy Seal, 1771; died 14 March, 1811.

Painted in 1805; Royal Academy, 1806, No. 122.

BUST, to right; crimson furred coat, star of K.G. Canvas,  $30 \times 25$  in.



The property of the Duke of Grafton.

Exhibited, British Institution, 1843, No. 175; and South Kensington, 1867, No. 469 (Duke of Grafton).

ENGRAVED in stipple by H. R. Cook,  $3 \times 3\frac{1}{2}$  in., 1 July, 1807; in mezzotint by C. Turner,  $11\frac{3}{4} \times 10$  in., 1 Sept., 1805—of this there is a spurious proof in British Museum; by Bocquet, quarto (Evans, 16443); a photographic reproduction is given as frontispiece in the Duke's "Autobiography," edited by Sir W. R. Anson, 1898.

Another version of this portrait is at Bayham Abbey, the property of the Marquess Camden, and is reproduced in "The Connoisseur," June, 1908, p. 76.

See also EUSTON, LADY.

## GRAHAM, COL. JOHN



THIRTEENTH laird of Fintry, Stirlingshire; born 24 April, 1778; a military officer of distinction; went to the Cape of Good Hope in 1805 as Major in the 93rd Highlanders; commanded the Light Battalion in the engagement on 6 Jan., 1806; married, 24 July, 1812, Johanna Catherine, daughter of Rodolph Cloete, Esq., of Westerford, Cape of Good Hope; died 17 March, 1822.

HALF figure, in military dress, directed to front, looking to the left. Canvas,  $30 \times 25$  in.

The property of his grandson, John Graham, Esq., Secretary to the Law Department, Cape Town; information kindly supplied by Mrs. R. C. Turner, of Saddlewood, Camberley, Surrey, who has a small copy in oils.

## GRAHAM, COL. THOMAS



BARON LYNEDOCH; born in 1748; entered the Army, and saw active service at the Siege of Toulon in 1794, and went through all the Peninsular campaigns, for his services during which, and more particularly at the battle of Barosa, 5 March, 1811, where he had the chief command, he received the repeated thanks of both Houses of Parliament; created Baron Lynedoch, 17 May, 1814; a General in the Army, and Colonel, 1st Regiment of Foot; died 18 Dec., 1843, when the title expired.

To waist, directed to left, and looking to front, in military uniform. Canvas,  $30 \times 25$  in.

The property of John Graham, Esq., Secretary to the Law Department, Cape Town; information kindly supplied by Mrs. R. C. Turner, Saddlewood, Camberley, Surrey, who has a small copy in oils.

ENGRAVED in mezzotint by S. W. Reynolds,  $12 \times 9\frac{3}{4}$  in., 1 April, 1802.



## GRAHAM, MRS.



F Gartun; Matilda, fourth daughter of James Erskine, of Cardross, by Lady Christian Bruce (daughter of William, 8th Earl of Kincardine); married in Jan., 1800, to John Graham, who had been in the West Indies, and claimed to be the representative of the Grahams of Gartun, which had passed out of the family and become part of the Cardross estate; she survived her husband, and died on 18 June, 1839, aged sixty-eight.

HALF figure, in brown dress cut to V-shape, brown sleeves; black hair, fresh complexion; gray-brown background. Canvas, 30 × 25 in.

The property of H. D. Erskine, Esq., Lochend, Port of Monteith, N.B.

## GRANBY, JOHN MARQUESS OF



LDEST son of John, 3rd Duke of Rutland; born 2 Jan., 1721; died at Scarborough, 19 Oct., 1770. His popularity is shown by the frequency of his portrait as a public-house sign.

A manuscript note in Messrs. Colnaghi's copy of Bromley states that a portrait of the above by Hoppner was engraved in mezzotint by C. Turner, but as Hoppner was only eleven years old at the time of the Marquess of Granby's death, it is obvious that this is an error, or the engraving may have been done from a copy by Hoppner.

## GRANVILLE, REV. JOHN




HIRD son of John D'Ewes, Esq., of Wellesbourne, and Anne Granville; born in 1744; matriculated Christ Church, Oxford, 16 June, 1762; entered Holy Orders; assumed the surname of Granville in lieu of D'Ewes on the death of his uncle, Bernard Granville, of Calwich Abbey, in 1775; died 28 Nov., 1826.

HALF-LENGTH, standing, looking to right, three-quarter face; black coat cut high up round neck, with deep collar, white stock. Canvas, 30 × 25 in.

The property of the Rev. E. S. Ram, Oxted Rectory.

NOTE.—“The pictures of the Rev. Mr. and Mrs. John Granville, which I have, were left or given by them to my great-grandmother (Francis Anne Port, of Ilam, co. Derby, afterwards Mrs. A. J. Ram), who was brought up by Mr. and Mrs. Granville, her uncle and aunt; from her they came to my grandfather and so to me. The pictures were painted at Calwich at the same time as the similar (exhibited) picture of Miss Beresford (by Hoppner), a cousin.”—Letter from owner, 23 Oct., 1907.


## GRANVILLE, MRS.

ARRIET JOAN, second daughter of John Delabere, Esq., of Cheltenham; married, in 1779, the Rev. John (D'Ewes) Granville; died 2 April, 1825, aged seventy. Buried, with her husband, at Ellastone Church, Derbyshire.

HALF figure, in white muslin dress with frills on the shoulders, black velvet band round throat; powdered hair; landscape background. Canvas, 30 × 25 in.

The property of the Rev. E. S. Ram, of Oxted Rectory.  
See note to previous entry.


## GRANVILLE, JOHN

ONLY son of the Rev. John (D'Ewes) Granville, of Calwich; matriculated at Christ Church, Oxford, 13 Oct., 1797, aged eighteen; died at Bristol Hot Wells, 7 July, 1800, in the twenty-first year of his age.

HALF figure of a youth, directed to left, head turned nearly full face; dark coat, broad white collar; long fair hair falling over shoulders and neck. Canvas, 30 × 25 in.

Reproduced in R. Granville's "History of the Granville Family," 1895, facing p. 462, from the picture in the Wellesbourne Collection.

## GRAVE, ROBERT

RINT-SELLER. Born in 1768; son of Robert Graves, print-dealer; entered the Navy in early life and visited various parts of the globe; retired and commenced print collecting, forming a great collection, which he sold to Woodburn in 1812; he arranged and catalogued the sales of the Ibbot, Towneley, Bindley, Dowdeswell and Dykes collections; died in the Hampstead Road, 2 Sept., 1825.

Painted about 1809.

HALF figure, directed to front and looking to right, holding in his left hand an engraved portrait inscribed "W. Hollar," for whose work probably the subject had a preference.

ENGRAVED (1) by himself, in stipple, 11½ × 8 in., private plate, scarcely more than an outline; (2) by his son, 4½ × 3½ in., with fuller details, *n.d.* [but 1809] (British Museum). According to W. Miller, "Biographical Sketches of British Characters," 1826, vol. ii, p. 272, the correct spelling of the print-seller's name was without the final *s*; but as to this see "Notes and Queries," 1907, viii, 110.



## GRENFELL, THE HON. MRS., AND CHILD



GEORGIANA ST. LEGER, youngest daughter of the 1st Viscount Doneraile; born 1 April, 1775; married, as his second wife, Pascoe Grenfell, Esq., of Taplow House, 15 Jan., 1798; died 12 May, 1818. The child is Pascoe St. Leger, eldest son; born 5 Nov., 1798; married, first, Catherine Anne Dupré, of Wilton Park, and secondly, Penelope Frances Madan, daughter of the Dean of Chichester; died 28 March, 1870.

Two whole-length figures, Mrs. Grenfell reclining on a sofa, directed to front and looking at spectator, white dress cut low with blue bow at right wrist; right arm leaning on edge of sofa over which are the folds of a deep red curtain; brown hair falling over forehead, white satin shoes, one of which rests on pink footstool. The rosy-faced child standing immediately in front of his mother, low white dress with blue sash; holding hoop in right hand, and large black shako or hat in left hand; background, pillar and red curtain, with long spikes of flowering hollyhocks in front of balcony. Canvas, about 90 x 60 in.

The property of Cecil Grenfell, Esq.

## GRENVILLE, LORD



WILLIAM WYNDHAM GRENVILLE, son of George Grenville, Esq., of London; born in 1759; educated at Eton and Christ Church, Oxford; under the auspices of his cousin, Pitt, he became Paymaster of the Army; Speaker of the House of Commons, 1789, and in the following year created Baron Grenville; successively Secretary for the Home and Foreign Departments; supported Pitt in promoting the Union with Ireland, but fell from him on his return to power. On the death of Pitt in 1806, Lord Grenville became Prime Minister, heading the brief administration known as "All the Talents," with Fox as Secretary for Foreign Affairs; elected Chancellor of the University of Oxford in 1809; he died in retirement at Dropmore, 12 Jan., 1834.

Royal Academy, 1800, No. 197.

1. SEEN to the waist, wearing a black close-buttoned coat with a high-standing collar to it, and a plain white cravat and tie. The face is turned in three-quarters to the left; the dark yellow-brown eyes are directed somewhat in the same direction; the eyebrows are broad and of a yellowish-brown colour; the cheeks smooth and ruddy with two moles on the left one, which may be observed in all the portraits of this nobleman. His smooth round chin has a cleft in it; a slight furrow is noticeable between the eyebrows; the black collar of his coat is turned to gray by powder from his hair. The background is composed of a rich red curtain. Canvas, 30 x 25 in.

National Portrait Gallery; purchased by the Trustees from Messrs. Colnaghi, 1 Feb., 1871.



ENGRAVED in mezzotint by S. W. Reynolds,  $16\frac{5}{8} \times 13\frac{1}{4}$  in., 1 Aug., 1800, with arms and motto: "Repentens exempla suorum," and thus described by Mr. Whitman, "S. W. Reynolds," 1903, No. 123:—Nearly whole-length, sitting, directed towards left, looking to front, plain dark dress, left hand holding closed book on knee, right hand on knee; pen, inkstand and papers on table, curtain in background. In stipple, by E. Scriven, vignette,  $2\frac{1}{4} \times 2$  in., for "Le Beau Monde or Literary and Fashionable Magazine," May, 1808; by T. Dean, for Jerdan's "National Portrait Gallery"; and also in vignette as frontispiece to Buckingham's "Memoirs of the Reign of George III," vol. iii, 1855, about  $3 \times 3$  in., no name of artist or engraver.

2. THREE-QUARTER face, looking to left, dark coat, high roll collar, white neckerchief. Canvas,  $30 \times 24$  in.

At Coed-y-Maen, Welshpool (A. W. Williams Wynn, Esq.).

NOTES.—"My late father always said the Wynn pictures were original Hoppners, but I think his impression was that the artist had painted replicas for different members of the family. My pictures would have been painted for my grandfather, the Right Hon. Charles W. Wynn, or his mother, Lady W. Wynn, and were always in London till my father built Coed-y-Maen in 1867. I do not remember what Sir Watkin has of Hoppner at Wynnstay, the family house, but I think those originally there were burnt in 185—, only the Reynolds pictures being saved" (Letter from Mr. A. W. Williams Wynn, 29 May, 1902). To this it may be added that the Hoppner Sale of 1823 included (lots 7 and 15) two sketches in oils or unfinished replicas of the portrait of Lord Grenville. The Right Hon. C. W. Williams Wynn, writing on 6 June, 1823, to his brother, says: "There was the other day a sale of Hopners (*sic*) unfinished pictures, among which I got a duplicate of the engraved picture of my uncle Tom [the Right Hon. Thomas Grenville] at Dropmore, and one of Watkin [Sir W. Williams Wynn], both finished and really pleasant pictures, one of Lord Grenville, the head of which is finished but wants something to be done to the drapery, and one of my mother [Lady Williams Wynn, *née* Grenville] quite unfinished. I got another finished head of my uncle Tom, the same which was afterwards engraved, looking fierce and frowning, and I hope to get another of Watkin which if you like I will send you, if not I will give them to Harriet" (Extract communicated by Mr. A. W. Williams Wynn).

3. THREE-QUARTER-LENGTH, seated in red arm-chair, directed to left, looking at spectator; gray hair, white stock, dark coat, with broad collar, and breeches; right hand on leg, left on upright volume, which rests on left leg; to left, inkstand, etc.; red curtain. Canvas,  $50 \times 40$  in.

Purchased at the Stowe Sale, 14 Sept., 1848, lot 343, by Sir Robert Peel, for 65 guineas.

Exhibited, Peel Heirlooms, 6, Pall Mall, May-July, 1908, No. 14.

4. ANOTHER version, acquired some years ago by the present owner, is at Dropmore (J. B. Fortescue, Esq.).

## GRENVILLE, LADY



HE Hon. Anne Pitt, only daughter of Thomas, 1st Lord Camelford, and sister and sole heiress of Thomas Pitt, 2nd Lord Camelford; married, in 1792, William Wyndham, Lord Grenville (*q.v.*); died 13 June, 1864.

Royal Academy, 1803, No. 76.

HALF-LENGTH, seated to right, in white dress. Canvas,  $30 \times 25$  in., dated 1801.

At Dropmore (J. B. Fortescue, Esq.).

Exhibited, South Kensington, 1868, No. 60 (Hon. G. M. Fortescue).

## GRENVILLE, LADY MARY



ONLY daughter of George, 2nd Earl (and 1st Marquess) of Buckingham; born 8 July, 1787; married, 26 Feb., 1811, James Everard, who succeeded his father in July, 1817, as 10th Lord Arundell of Wardour; died 1 June, 1845.

WHOLE-LENGTH, sitting on the ground in a landscape, directed to left, looking at the spectator, in low cut old gold dress with blue waistband, rose in bosom, arms bare nearly to shoulder; holding portfolio and crayon in right hand, left arm hanging down by side; tree with a climbing plant to right, against which leans a larger portfolio; trees and sky in distance to left. Canvas, 50 × 40 in.

Stowe Sale (Duke of Buckingham and Chandos), 1848, 14 Sept., lot 349, 26½ guineas, purchased by Mr. Goldring for Lady Doughty, of Tichborne Park. Sold at Robinson and Fisher's, 29 May, 1902. Illustrated in the "Magazine of Art," May, 1902.

NOTE.—This portrait is mentioned on p. 49 (No. 125) of "A Description of the House and Gardens at Stowe," 1838.

## GRENVILLE, GENERAL RICHARD



SECOND son of James Grenville, Esq., a P.C., and grandson of Richard Grenville, Esq., and Hester, Countess Temple; M.P. for Buckingham, 1774; Captain in the Coldstream Guards; Major-General, 12 Nov., 1782; Lieut.-General, 3 May, 1796; General, 1 Jan., 1801, and Colonel of the 23rd Foot; younger brother of Lord Glastonbury; died in London, 22 April, 1823.

1. AGE apparently about thirty-five; figure directed to left, three-quarter face, looking at spectator; red uniform, blue and gold facings; white lace cravat; short white wig, tied with black bow. In an oval, canvas, 30 × 25 in.

At Butleigh Court, Glastonbury (R. Neville Grenville, Esq.).

2. AGE about sixty; half figure, directed to front, looking to right; red uniform, epaulettes, black revers with gold lace; black stock; gray hair. Canvas, 30 × 25 in.

At Butleigh Court, Glastonbury.

ENGRAVED in mezzotint by W. Say, 12 × 9½ in., 30 July, 1808.



## GRENVILLE, RIGHT HON. THOMAS



BORN 31 Dec., 1755, son of George Grenville, and elder brother of Lord Grenville (*q.v.*), in whose ministry, July, 1806, he was appointed President of the Board of Control, and, in September following, after the death of Charles James Fox, First Lord of the Admiralty. In 1807, however, Mr. Grenville withdrew into private life, and devoted himself to literature and the formation of the noble library which he bequeathed to the British Museum. His will contains the following words: "A great part of my library has been purchased from the profits of a sinecure office given to me by the public, and I feel it to be a debt and a duty that I should acknowledge this obligation by giving that library so acquired to the British Museum for the use of the public." The office alluded to was that of "Chief Justice in Eyre, south of the Trent," which Mr. Grenville held from 1800 to the period of his death, when the office was abolished. He died in Hamilton Place, Piccadilly, 18 Dec., 1846.

Royal Academy, 1807, No. 60.

1. BUST, seated to right, black coat. Canvas, 30 × 25 in.

At Dropmore (J. B. Fortescue, Esq.).

Exhibited, South Kensington, 1868, No. 59 (Hon. G. M. Fortescue).

ENGRAVED. The two following engravings are almost certainly from distinct pictures: (1) C. Turner, in mezzotint, 11½ × 10 in., first state, 18 Nov., 1805; second state, 1 Nov., 1808, half figure, sitting in a large arm-chair, directed and looking to left, in which direction also his head is slightly leaning, dark coat with four buttons fastened, white stock only slightly seen, curtain background; (2) F. A. Dean (for W. Jerdan's "National Portrait Gallery," vol. i, 1830), in line and stipple, 4½ × 3½ in., half figure, directed to front, head erect, looking to right, dark coat buttoned, white stock fully seen; another by the same, private plate (Evans, 16543); another, in mezzotint, by W. Say, folio (F. Harvey, 1979).

NOTE.—"Mr. Hoppner must assuredly add much to his good name from this portrait. It is a truly fine picture painted with admirable spirit, and the character and expression are admirable."—"The Cabinet," 1807, i, 242.

2. LOOKING to left, three-quarter face, black or dark blue coat, high velvet collar, white cravat, red background. Canvas, 30 × 25 in.

At Coed-y-Maen, Welshpool (A. W. Williams Wynn, Esq.).

See note to Lord Grenville, No. 2.

3. THE Stowe portrait, 30 × 25 in., similar to foregoing, is No. 131, in "A Description of the House and Gardens at Stowe," 1838, p. 50; it passed into the possession of the Duke of Sutherland, presumably by private arrangement, as it was not included in the Stowe Sale of 1848, and was sold with other Sutherland pictures at Christie's on 8 Feb., 1908, lot 26. It was purchased by Messrs. Gooden and Fox.

NOTE.—The Hoppner Sale of 1823 included several replicas of, or studies for, this portrait, lots 17, 25, and 31.



## GREVILLE, LADY CHARLOTTE



LDEST daughter of the 3rd Duke of Portland; born 3 Oct., 1775; married in 1793, Charles Greville, Esq., of Wilbery, Wilts; died 28 July, 1862.

Royal Academy, 1795, No. 161, as a "Portrait of a Lady of Quality."

1. WHOLE-LENGTH of a girl sitting on the ground, directed towards front, facing and looking towards left, ribbon in hair; white dress with light blue waistband; tight sleeves; hands patting spaniel before her; wooded landscape in background. Canvas, 50 × 40 in.

This appears to agree with the picture in the Bridgwater Collection, "Art Union," 1847, p. 50, and "Catalogue of the Bridgwater Collection of Pictures belonging to the Earl of Ellesmere," ed. 1856, No. 287, and now the property of Lady Louisa Egerton, of St. George's Hill, Byfleet.

ENGRAVED in mezzotint by J. Young, 20 × 14, 6th Feb., 1796, of which there is an autotype reproduction.

2. To waist, facing front with head turned slightly to left; auburn hair massed and falling over forehead in curls; white muslin dress, cut low, with white band round (very short) waist. Canvas, 30 × 25 in. A charming silvery picture.—W. M<sup>c</sup>KAY.

Presented to the first Duke of Wellington, probably by Lady Charlotte Greville's son, Mr. Algernon Greville, who was the Duke's secretary; described in the Duchess of Wellington's "Catalogue of Pictures at Apsley House," 1901, No. 33.

Exhibited, South Kensington, 1868, No. 69; Victorian Exhibition, 1891-2, No. 332; and P. and D. Colnaghi and Co.'s, May, 1902, No. 6.

NOTES.—Mr. Alex. T. Hollingsworth has a small replica of this picture, on canvas about 20 × 18 in. The Hoppner Sale of 1823 included (lot 37) a sketch in oils of above portrait. Another, and evidently a poor example, was in a sale at Christie's, 1888, 1 Dec., lot 114.

## GREVILLE, COLONEL THE HON. ROBERT



THE Hon. Robert Fulke Greville, 3rd son of Francis, 1st Earl of Warwick; born 3 Feb., 1751; an F.R.A., A.S., and L.S., Groom of the Bedchamber to George III; married, in 1797, Louisa, Countess of Mansfield (*q.v.*); died 27th April, 1824.

HALF figure, in dark brown coat, white neckerchief, short gray hair, perhaps powdered; red curtain background. Canvas, 30 × 25 in.

Painted at the same time as that of LADY MANSFIELD (*q.v.*).

The property of the Rev. William R. Finch Hatton, Rector of Weldon, Kettering, grandson of the Hon. Robert F. Greville.







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Photographed by George & John H. Smith, London



## GRIMSTON, MISS



OPHIA ASKELL GRIMSTON, only daughter of the Hon. William Bucknall (which name he assumed in 1797), second son of James, 2nd Viscount Grimston, and uncle of 1st Earl Verulam, born 25 Feb., 1784; married, 22 Nov., 1804, the Hon. Berkeley Paget, youngest son of Henry, 1st Earl of Uxbridge; died 18 Feb., 1859.

Royal Academy, 1803, No. 22, as "Psyche's Return from the Infernal Regions."

HALF figure to right, three-quarter profile; white dress, cut low in front, with short sleeves; she is holding up a jewelled gold box in front of her with both hands; landscape background. Canvas, 30 × 25 in.

This beautiful picture was bequeathed to Lord Hylton by Mrs. Paget, and is now at Ammerdown, Radstock; it is described on page 5 of Lord Hylton's privately printed "Catalogue of Pictures," 1903.

Exhibited, Old Masters, 1884, No. 1 (Mrs. Fred. Paget).

ENGRAVED in stipple as "Psyche," by J. H. Meyer, 8½ × 7 in., 1807, with two lines of verse in the lower margin; British Museum example with "Mrs. Hoppner," whom it certainly does not represent, written in pencil, as well as "Miss Grimston"; and in mezzotint by H. Scott Bridgewater, 16 × 19 in., 1904; published by Colnaghi and Co.

See also BUCKNALL, MRS.

## GRIMSTONE, MISS



HREE-QUARTER figure in a landscape, under a tree, standing and leaning against a stone pedestal on which her arms rest, directed to left, head turned, looking at spectator, full face; in low white dress, of which the train is thrown over the pedestal; pearl necklace; right hand resting against neck; dark curly hair, falling in curls over forehead; trees, etc., seen in the distance to right. Canvas, 50 × 40 in.

The property of Messrs. Thomas Agnew and Sons.

## GRIMSTONE, WILLIAM



HALF figure, directed to right, looking at spectator three-quarter face, in dark coat with broad collar and large buttons; white frilled stock; wig. Canvas, 30 × 25 in.

The property of A. Imbert, Esq.



## GROSVENOR, ROBERT, EARL



NLY son of Sir Richard Grosvenor, 8th Bart., and 1st Earl Grosvenor; born 22 March, 1767; succeeded his father, 5 Aug., 1802; advanced to the dignity of Marquess of Westminster, 13 Sept., 1831; married, 28 April, 1794, Lady Eleanor Egerton, only daughter and heiress of Thomas, Earl of Wilton; died 17 Feb., 1845.

HALF length, directed slightly to left, facing towards and looking to front, peer's robe over coat. Canvas, 30 × 25 in.

The property of the Duke of Westminster.

ENGRAVED in stipple by H. Meyer, from a drawing by J. Jackson, 6½ × 8 in., 7 Feb., 1811, and published in "The British Gallery of Contemporary Portraits," No. 6; small reproduction in J. Young's "Catalogue of the Pictures at Grosvenor House," 1820; in mezzotint, by J. Young, 14¼ × 9⅞ in., 1 May, 1817; and by Thomson, octavo (Evans, 4716).

## GROSVENOR, COLONEL



HOMAS, second son of Thomas Grosvenor, of Swell Court, and grandson of Sir Robert Grosvenor, 6th Bart., and cousin of the 1st Earl Grosvenor; born 30 May, 1764; entered the Army, gazetted Lieut.-Colonel 3rd Foot Guards 28 May, 1793; subsequently a General in the Army, Colonel 65th Regiment of Infantry, a Field-Marshal; died 20 Jan., 1851.

Royal Academy, 1795, No. 167, as a "Portrait of an Officer."

IN the uniform of Lieutenant-Colonel of the Grenadier Guards, standing, directed to front, looking to right, holding a gun, cannon to left. Canvas, 50 × 40 in.

At Eaton Hall, Chester.

Exhibited, Wrexham, 1876, No. 248; and Royal Military Exhibition, 1890, No. 695 (Duke of Westminster).

Reproduced in J. Young's "Catalogue of the Pictures at Grosvenor House," 1820, No. 17; and "The Connoisseur," Oct., 1907, p. 76.

## GROSVENOR, THOMAS



ECOND son of Sir Richard Grosvenor, 6th Bart., and brother of the 1st Earl Grosvenor; married 21 Sept., 1759, Deborah, daughter and co-heir of Stephen Skynner, Esq., of Walthamstow, Essex; died 12 Feb., 1795.

HALF figure, sitting in a large arm-chair, directed to left, looking at spectator, with walking-stick. Canvas, 35 × 30 in.

The property of the Duke of Westminster.

Reproduced in J. Young's "Catalogue of the Pictures at Grosvenor House," 1820, No. 6.







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Photogravure Swan & Hart London






GROSVENOR, MR. *See* BELGRAVE

GUNNING. *See* BRIDGEMAN *and* ROSS

GWYDYR. *See* WILLOUGHBY DE ERESBY, LADY

## GWYN, GENERAL


RANCIS EDWARD GWYN; served in the following regiments: 17th Dragoons, 1760-1769; 16th Dragoons, 1769-1779; 20th Dragoons, 1779-1783; 3rd Dragoons, 1789; 15th Dragoons, 1789-1793; married, about 1778, Mary Horneck (see next entry); Major-General (Lieut.-General in the Army), 1799; General, 25 April, 1808; Equerry to George III, Governor of Sheerness; died in London, 13 Jan., 1821.

HALF figure, directed to left, looking at spectator, three-quarter face, in military uniform, red coat with dark lappels, a collar, and gold-coloured epaulettes; thin gray hair. Canvas, 30 × 25 in.

The property of E. G. Raphael, Esq.

This with the companion portrait of Mrs. Gwyn (see next entry), remained in the family until 1889.

## GWYN, MRS., "THE JESSAMY BRIDE"

MARY HORNECK, daughter of Capt. Kane W. Horneck, of the Royal Engineers, and Mrs. Horneck, celebrated by Goldsmith as the "Jessamy Bride"; born in 1754 or 1755; married, about 1778, General Gwyn (*q.v.*) Equerry to George III; was Bedchamber woman to Queen Charlotte; died in Portman Square, 14 Jan., 1840, aged eighty-seven.

1. To waist, seated to right beneath a tree, in white dress with blue sash, arms folded in lap, black narrow ribbon around neck, hair powdered and bound with blue ribbon; trunk of tree to right, landscape in the distance to left. Canvas, 30 × 25 in.

The property of Sir Edward Tennant, Bart.

ENGRAVED in mezzotint by J. Young, 12½ × 9 in., 15 Jan., 1791 (C.S., 1632), forming a pendant to Mrs. Bunbury (*q.v.*). Reproduced in the "Art Journal," 1896, p. 63; in "La Revue de l'Art ancien et moderne," April, 1902, p. 239.

Exhibited, South Kensington, 1867, No. 569 (Mr. Robert Gwyn); Old Masters, 1891, No. 15 (Sir Charles Tennant). From the Gwyn Sale, Christie's, 29 June, 1889.



2. IN white dress and lace scarf and cap with blue ribbons. Canvas, 30 × 25 in.

Gwyn Sale, Christie's, 29 June, 1889, lot 30; H. G. Marquand Sale, New York, 23 Jan., 1903, lot 36, 22,200 dollars.

NOTE.—“The charming spontaneity of the pose, as, seated back to us, she turns her shapely head to glance over her left shoulder, is in Hoppner's happiest manner. So, too, is the rendering of the face, rosy with youthful charm, mingling nobility and sweetness, yet for all its pretty artifice very spirited and lifelike. The corsage, edged with a ruffle, is cut low enough to reveal completely the graceful sweep of the neck, which is encircled with a narrow black ribbon. The gown is of white material, and a black lace scarf surrounds the waist and lies over the arms. The fair hair, powdered *à la mode*, is surmounted by a mob cap, to the simple folds of which a touch of piquancy is added by a bow of peacock blue. The portrait is a choice example of the artist, representing the facile elegance of his best works, the vivacious tendering of style, and his skill in imparting a quality of picturesqueness to the canvas” (Marquand Sale Catalogue).

### GYLL, MRS. (LADY)

**P**ROBABLY (Lady) Harriet Flemyng, only child of the Right Hon. Hamilton Flemyng, last Earl of Wigtown (whose claim, as that of his predecessor, to that title was never ratified); married, 13 Oct., 1794, at Wyrardisbury, to William Gyll, Esq., of Wyrardisbury, Bucks, whom she survived, and died 6 November, 1813, aged thirty-five.

HALF figure, seated in a landscape, directed to front and looking to left, three-quarter face; in very low white dress, with old-gold-coloured shawl over left shoulder; left arm resting on balustrade, right hand clasping wrist of left arm; dark curly hair bound with band of white ribbon. Canvas, 30 × 25 in.

The property of E. G. Raphael, Esq.

NOTE.—This picture was purchased (probably at a public sale) by Mr. William Chamberlayne, M.P. for Southampton (who died unmarried 10 Dec., 1830), a wealthy collector of works of art. His collection was inherited by Mr. Tankerville Chamberlayne, M.P., of whom Messrs. P. and D. Colnaghi and Co. bought the portrait.

GYLL, MISS. *See* SANDERS, MRS.

















## HAMPDEN, VISCOUNT

**R**OBERT TREVOR, son of Thomas, Baron Trevor; matriculated Queen's College, Oxford, 21 Feb., 1722-3, aged seventeen, succeeded his half-brother John as 4th Baron Trevor; created Viscount Hampden 14 June, 1776, and assumed the additional surname of Hampden; Envoy-Extraordinary to the States-General; Joint Postmaster-General, 1759-1765; died 22 August, 1783.

"At Bromham Hall, near Bedford, is a fine portrait of Robert, first Viscount Hampden, representing him in a standing posture and three-quarter length, painted by Hoppner. He is habited in his robes as a peer, and looks like a fine country gentleman."—*Notes and Queries*, 27 June, 1903.

## HAMPDEN, KATHERINE VISCOUNTESS

**O**NLY daughter of Major-General David Greame, of Braco, Scotland, confidential secretary to Queen Charlotte; born about 1750; married, 13 June, 1768, Thomas Trevor Hampden, who became 2nd Viscount Hampden in 1783; died 26 May, 1804.

HALF figure, directed and looking towards front, hair falling in ringlets over ears, dark blue dress, cut low, with red facings and gray knot at bosom, short lace scarf round neck, with loose ends, black felt hat with gray feathers, one in front over left eye, and one drooping over back of hat. Canvas, 30 × 25 in.

Exhibited, Grafton Gallery, Fair Women, 1894, No 61.

ENGRAVED in mezzotint by J. Young, 15 × 10 $\frac{1}{8}$  in., 1 May, 1786.

## HAMPSON, LADY

**L**ADY ANE, eldest daughter and at length co-heiress of Peter Hodson, Esq., of London and Buck, co. Cumberland; born in 1766; married, 25 June, 1788, Sir Thomas Philip Hampson, 7th Bart., of Taplow, Bucks; died 6 May, 1791.

Painted between 1788-1791.



HEAD and shoulders, three-quarter face, white muslin short-waisted dress, with frilled muslin fichu and blue ribbon sash; powdered hair. Oval portrait. Canvas, 30 × 25 in.

The property of a member of the family.

## HANBURY-TRACY, THE HON. HENRIETTA



ELDER daughter of Charles Hanbury (who took the additional surname of Tracy in 1798, and was created Baron Sudeley in 1838), by Henrietta Susanna, only surviving daughter and heiress of Henry, 8th and last Viscount Tracy; born about 1799-1800; died unmarried at 28, Chesham Place, London, 28 Jan., 1890, aged ninety.

WHOLE-LENGTH, life-size portrait of a fair-haired child about four years old, gathering shells on the seashore; in a white muslin dress, pink sash, and red shoes; creeping along the foreground, she looks round at the spectator. In the background, a stranded boat on the left, and a view of stormy sea on the right. Canvas, 40 × 50 in.

Exhibited at Berlin, "Gemälde Englischer Meister des XVIII Jahrhunderts," April, 1903, No. 20.

From the collection of Sir Horatio Davis, M.P., late Lord Mayor of London. Illustrated in Sedelmeyer's "Ninth Hundred of Paintings by Old Masters," 1905, No. 79.

NOTE.—This portrait is described as representing the "Honourable Henrietta Hanbury-Tracy, daughter of Admiral Lord Sudeley," but there is no record of an "Admiral Lord Sudeley."

## HARCOURT. *See* VERNON

## HAREWOOD, COUNTESS OF. *See* LASCELLES

## HARRINGTON, EARL OF. *See* PETERSHAM

## HARRIS, MISS [LADY CATHERINE]



ELDER daughter of James, 1st Earl of Malmesbury; born at St. Petersburg, 29 May, 1780; god-child of the Empress of Russia; married, 4 June, 1821, Lieut.-Col. John Bell (afterwards Sir John Bell, G.C.B.), Deputy Quartermaster-General at the Cape of Good Hope; died in Dec., 1855.

Royal Academy, 1800, No. 191.







Engraved Colnaghe 13 & 14 Pall Mall East London



Printed by J. Smith & Son, 15, Abchurch Lane, London



THREE-QUARTER-LENGTH, life size, seated on a grassy bank in a woody landscape, facing the spectator, directed slightly to her right; in a white dress; fair hair bound with white ribbon; a red retriever dog rests his head and forelegs on her lap. Canvas, 44 × 34 in.

The property of the Earl of Malmesbury.

## HASTINGS, MARQUESS OF. *See* MOIRA

### HASTINGS, WARREN



HE great Pro-consul, and first Governor-General of India. Born in 1733; died at Daylesford, Worcestershire, 22 Aug., 1818.

The portrait of Warren Hastings, exhibited, Birmingham, 1903, No. 49, by General David Anderson as by Hoppner, is not by him but by Masquerier.—W. MCKAY.

### HAWKESBURY, ROBERT BANKS, LORD



LDEST son of Sir Charles Jenkinson, 1st Baron Hawkesbury, who was advanced to the dignity of Earl of Liverpool, 1 June, 1796; born 7 June, 1770; educated at the Charterhouse and Oxford; M.P. for Rye, 1790; Commissioner of Indian Affairs, 1796; Secretary of State for Foreign Affairs, 1801-1805; Prime Minister, 1812-1827, when he resigned in consequence of a paralytic affection; succeeded his father as 2nd Earl of Liverpool, 17 Dec., 1808; died, *s.p.*, 4 Dec., 1828.

Royal Academy, 1807, No. 94.

HALF figure, directed to left and looking at spectator, head slightly inclined; dark velvet coat partly buttoned, white neckcloth; powdered hair; curtain background. Canvas, 30 × 25 in.

At 2, Carlton House Terrace (Earl of Liverpool).

ENGRAVED in mezzotint by H. Meyer, 12 $\frac{1}{8}$  × 9 $\frac{1}{8}$  in., 24 April, 1808, when Lord Hawkesbury, and republished 14 April, 1815, when Earl of Liverpool; there are two states in British Museum: 1, Unfinished proof; and 2, Proof before all letters.

### HAYDN, FRANCIS JOSEPH



ERMAN musical composer; born at Rohrau, near Vienna, in 1732; entered the choir of the cathedral at Vienna at an early age, but left on the breaking of his voice, and entered the service of Prince Esterhazy, whose chapel master he continued to be till the end of his life; he came to England in 1791 to attend the Handel Commemoration, and received



the degree of Mus.Doc. from the University of Oxford, 8 July, 1791; again visited England in 1794, after which he composed his masterpiece, "The Creation"; died at Vienna, 31 May, 1809.

Painted in 1791 for George III.

THREE-QUARTER-LENGTH, life size, seated to right; dark red coat, white stock and gray wig; left hand rests on a book or manuscript placed on a table in front of him; pen in right hand. Canvas, 35 × 28 in.

In the Music Library at Buckingham Palace.

ENGRAVED in line and stipple by G. S. Facius,  $8\frac{3}{4} \times 7\frac{1}{2}$  in., published by Chappell and Co., *n.d.*

Exhibited, Guelph Exhibition, 1891, No. 275 (Her Majesty the Queen); and Birmingham, 1903, No. 61.

See Pohl's "Haydn in London"; and an article on Haydn's portraits in the "Jahrbuch" of the Peters Bibliothek for 1898.

NOTE.—The story of this portrait is told, probably by William Gifford, in the "Quarterly Review" of Oct., 1817 (p. 80): "The person to whom Haydn sat for his portrait was the late Mr. Hoppner; who, if he had languished for a conversation 'in his native tongue,' was very capable of gratifying him. We knew Haydn, and well remember the circumstance of his sitting for his picture. He was a coarse and hard-featured man; who, among other amiable weaknesses, cherished that of conceiting himself to be somewhat of an Adonis. He would sit with exemplary patience to be painted; but no birthday beauty was ever more solicitous to choose the favourable moment. Many a time when an hour had been fixed for his attendance, he would get up from his chair, gaze steadfastly and wistfully in the glass, and say: 'I don't tink I look vell to-day; I vill not see Maister Hovner'; and Salomon was accordingly dispatched with his excuses. The picture was not finished when Haydn left England; it was, however, so striking a likeness of this extraordinary man, that the Prince of Wales, for whom it was painted, would not permit Hoppner to touch it after his departure, and the portrait is now in His Royal Highness's possession."

## HEATH, GEORGE, D.D.



BORN at Exeter in 1745; educated at Eton and King's College, Cambridge; tutor to the Earl of Morton; Head Master of Eton, 1793; Canon of Windsor; Rector of Corfe and Lytchett, co. Dorset; died 23 Feb., 1822.

Royal Academy, 1797, No. 447, as "Portrait of the Master of Eton."

HALF figure, directed and looking to front; in clerical dress, gown, and wig; curtain background. Canvas, 30 × 25 in.

At Eton College (Audit Room).

ENGRAVED in stipple by J. Wright,  $10\frac{1}{4} \times 8\frac{1}{2}$  in., 10 Jan., 1800. A reproduction appears in A. C. Benson's "Fasti Etonensis," 1899, p. 258.

NOTES.—"Well painted, but unlike his other works. The ecclesiastical stiffness of the whole, with the starched band and white wig, have borne down the artist's great powers of picturesque harmony."—*Monthly Mirror*, June, 1797, p. 344. The Hoppner Sale of 1823 included a sketch or replica of the above (lot 19).

## HEATHCOTE, LADY, AS HEBE



ATHERINE SOPHIA, eldest daughter of John Manners, Esq., of Grantham Grange (grandson of the first Duke of Rutland); born in 1769; married, as his first wife, 1 Aug., 1793, Sir Gilbert Heathcote, 4th Bart. (whose son was created Baron Aveland in 1856, and whose grandson was created Earl of Ancaster in 1892); died in Grosvenor Square, 28 May, 1825.

WHOLE-LENGTH, in clouds, advancing to left, head inclined forward, facing and looking towards front; in classical dress of an amber colour, silver gray veil over head; right hand pouring from vase into cup held in left hand; eagle with thunderbolts at top to right. The whole portrait is enveloped in a kind of mist. Canvas, 94 × 56 in.

At Normanton Park (Earl of Ancaster).

ENGRAVED in mezzotint, J. Ward, 25 $\frac{5}{8}$  × 16 $\frac{3}{4}$  in., 2 Jan., 1804 (C.S. 1447); of this there are seven progressive states in British Museum. Ward's engraving with 9 coloured prints and 23 proofs, formed lot 55 in the sale of J. P. Thompson's stock at Dodd's auction rooms, 28-29 March, 1810, and realized £5 2s. 6d.

NOTE.—Lady Heathcote appears to have had a distinct preference for her portrait done in some "fancy" form. She was not only painted as Hebe by Hoppner, but as Flora by Cosway, and as Hope by Mrs. Mee—the two latter were engraved by Agar.

HEATHCOTE, MR. *See* BELGRAVE

## HEBER, REV. REGINALD



F Hodnet, near Shrewsbury; born in 1729; educated at Oxford, Brasenose College, matriculated 6 March, 1746-7; B.A., 1750; M.A., 1753; Rector of Chelsea, 1766-1770, and of Marton, Yorks, 1770, until his death, 10 Jan., 1804. Father of the distinguished Bishop of Calcutta.


Exhibited, Leeds, 1868, No. 3200 (R. Cholmondeley, Esq.).

NOTE.—The Heber property passed by marriage into the Cholmondeley family, but this portrait was not included in the sale of the art treasures of that family at Christie's in March, 1897.

HERTFORD, MARCHIONESS. *See* BEAUCHAMP




## HERVEY, FREDERICK WILLIAM, LORD

ECOND son of Frederick Augustus, 4th Earl of Bristol; born 2 June, 1769; an F.R.S. and F.S.A.; succeeded his father 8 July, 1803; created Marquess of Bristol and Earl Jermyn of Horningsherth, Suffolk, 30 June, 1826; died 15 Feb., 1859.

FULL half-length, sitting, directed towards left, facing towards and looking to front, plain coat buttoned across chest, left hand in lap, trunk of tree to right, landscape in distance to left. (C.S., 1633.)

ENGRAVED in mezzotint by J. Young,  $15 \times 10\frac{7}{8}$  in., 2 Aug., 1802.


## HERVEY, THE HON. WILLIAM

OURTH son of John, Lord Hervey, younger son of the 1st Earl of Bristol; born May, 1732; a General in the Army; died unmarried 15 Jan., 1815.

HALF figure, in red coat with dark facings. Canvas,  $30 \times 25$  in.

Christie's, Marquess of Normanby's Sale, 8 May, 1897.

## HIBBERT, GEORGE

N eminent book-collector and botanist; born at Manchester, 1757; a London merchant and M.P., 1806-1812; F.R.S., F.S.A.; formed a botanical collection at Clapham, where he resided; succeeded in 1829 to the estate of his wife's uncle, R. Parker of Munden, Herts, and died there, 8 Oct., 1837; his herbarium was presented to the Linnean Society, and his splendid library was sold at Evans's in 1829, 16 March and forty-one days following.

HALF-LENGTH, sitting, directed to front, facing and looking towards right, white cravat, brown coat buttoned across chest, white waistcoat, drab-coloured trousers; right hand on lap. Canvas,  $36 \times 28$  in.

At Munden, Watford, Herts, the property of the Hon. Arthur H. Holland-Hibbert.

ENGRAVED in mezzotint by J. Ward,  $15\frac{1}{4} \times 10\frac{7}{8}$  in., *n.d.*; private plate. Of this there are five progress states and one finished proof in the British Museum. Illustrated in Skipton's "John Hoppner," 1905, p. 76.

A copy of the portrait was sold at Christie's in 1907.—W. MCKAY. See also *infra* CONCANNON.



## HIBBERT, MRS.



LIZABETH MARGARET, eldest daughter of Philip Fonnereau, Esq., of Munden Park, Herts; born in 1765; married, 30 Aug., 1784, George Hibbert, Esq. (see preceding entry); died at Munden Park, 23 Jan., 1841, aged seventy-six.

Royal Academy, 1798, No. 256.

HALF-LENGTH, sitting, directed towards left, facing towards and looking to front, hair turning to gray, loosely banded, yellow dress with white wide sleeves, blue sash tied in bow in front, left elbow on pedestal of fluted column, hands lying in lap, landscape in distance to left with blue sky. Canvas, 36 x 28 in.

At Munden, Watford, Herts, the property of the Hon. Arthur H. Holland-Hibbert.

ENGRAVED in mezzotint by J. Ward, 15¼ x 11 in., *n.d.*, private plate. Of this there are six progress states and one finished proof in the British Museum. Illustrated in Skipton's "John Hoppner," 1905, p. 80.

NOTE.—Henry Thurston Holland (eldest son of Sir Henry Holland, Bart.), a distinguished public servant, created Viscount Knutsford in 1885, married in 1852 as his first wife Elizabeth Margaret, daughter of Nathaniel Hibbert, Esq., of Munden (son of Mr. and Mrs. George Hibbert, of Hoppner's portraits). The present owner, with his twin brother, the Hon. Sydney George, is the great-grandson of Mr. and Mrs. Hibbert.

## HILLIGSBERG, MADEMOISELLE



THE opera dancer, died at her estate near Tours late in 1803 or early in 1804. "As a dancer she will long be remembered by the frequenters of the Opera; her style of dancing was chaste and simple, and her execution light and elegant"; a few months before her death she married a M. Beaumont, a French gentleman of good birth; she left a daughter by a former marriage. ("Gentleman's Magazine," vol. 74, i, 87.)

Painted about 1781.

WHOLE-LENGTH, in a room, directed to front, dancing, in white low cut dress, white stockings, holding a fold of her dress in right hand; dark hair, of which a pleat falls over either shoulder in front, window in the background, tambourine, jug, etc., to right. Canvas, about 90 x 60 in.

Sold at Christie's, 23 April, 1892.

Exhibited, Grafton Gallery, Fair Women, 1894, No. 85 (Mrs. Howard Smith).

Full page reproduction in the "Fair Women" Number of "The Portfolio," July, 1894, facing p. 59.

We are doubtful as to the authenticity of this picture.

NOTE.—In the British Museum Print Room there are two engravings by Condé after character portraits by H. de Janvry of the above; in one she is represented in the ballet of "Le Jaloux Puni," 12 May, 1794, and in the other in "Ken-Si and Tao," also a ballet, performed for her benefit, 14 May, 1801.

## HOLCROFT, MISS



DAUGHTER of Thomas Holcroft, the dramatist.

HALF-FIGURE portrait of a young woman, about eighteen to twenty, seated, directed to front, looking to right and leaning forward; low white dress cut square, short sleeves; right hand resting on bosom, the fore-finger entwined in bead necklace; brown hair falling in curls over forehead. Canvas, 30 × 25 in.

The property of A. Hirsch, Esq.

NOTE.—This portrait was purchased at Messrs. Christie's in 1871 for the small sum of 38 guineas, and was one of the chief pictures of the J. L. Miéville Sale of 29 April, 1899. It has always passed as the work of J. Opie, but many excellent judges regard it as far too good a picture for that artist, and declare it to be by Hoppner. There is, as a matter of fact, no reference in Holcroft's "Life" of either of his daughters ever having sat to Opie or Hoppner, but as he was an intimate friend of Opie, who painted his portrait three times, and that of his wife (Louisa Mercier, who afterwards married James Kenney, the dramatist), the natural presumption is that the above-described portrait is the work of Opie. It is therefore inserted here "without prejudice." The identity of the personage was not revealed at the time of the Miéville Sale.

## HOOD, VISCOUNT



SAMUEL, eldest son of the Rev. Samuel Hood, Vicar of Butleigh, Somerset; born in 1724; Lieutenant, 1746; Commander, 1754; Captain, 1756; Commissioner of Portsmouth Dockyard and baronet, 1778; Rear-Admiral, 1780; engaged the French fleet off Martinique, April, 1781; second in command under Rodney at the total defeat of the French fleet in 1782, for which services he was created a peer; Vice-Admiral, 1787; Admiral, 1794; Governor of Greenwich Hospital and created a viscount in 1796; died 27 Jan., 1816.

Exhibited, Naval Exhibition, 1891, No. 400 (Viscount Hood); there would seem to be an error in connection with the entry in the catalogue of the Navy Exhibition, as Viscount Hood informs us that he does not possess such a portrait by Hoppner.

## HOOD, VICE-ADMIRAL SIR SAMUEL



BORN in 1762; third son of Samuel Hood, of Kingsland, Dorset, and cousin of the preceding Viscount Hood. Midshipman on the "Robust," 1778; Lieutenant of the "Barfleur" with his cousin, 1781-1783; Captain of the "Zealous," 1798; Commander-in-chief at the Leeward Isles, 1803-1805; Rear-Admiral, 1807; created a baronet 13 April,







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Photograph by John S. Hart, L. & Co.





1809; Vice-Admiral, 1811; Commander-in-chief in the East Indies, 1812; died at Madras, *s.p.*, 1814.

Royal Academy, 1807, No. 199.

1. WHOLE-LENGTH, life size, to left, in naval uniform; ribbon and Order of the Bath; hand rests on the fluke of an anchor; has lost right arm; naval battle in the distance. Canvas, 94 × 58 in.

Exhibited, Guelph Exhibition, 1891, No. 139 (Viscount Hood).

ENGRAVED in mezzotint by G. Clint, 27 × 16 in., 2 May, 1808.

2. Another.

Exhibited, Naval Exhibition, 1891, No. 366 (Admiral Sir A. W. A. Hood, G.C.B.).

NOTE.—A portrait of Admiral Sir Samuel Hood, in naval uniform, leaning his right hand upon his sword; 50 × 40 in., was lot 100 at Christie's, 17 Feb., 1906.

## HOOD, LADY

A proof of an engraving by "C. Turner," of Lady Hood, after "J. Hoppner," was in the Blyth Sale at Christie's, March, 1901; but the portrait is by Sir Thomas Lawrence, and the engraving by S.W. Reynolds.

## HOPE, SIR ALEXANDER



ON of John Hope, 2nd Earl of Hopetoun; born 9 Dec., 1769; entered the Army and served in the Low Countries, 1794-5, as aide-de-camp to Sir Ralph Abercromby; Major-General, 1808; Governor of Sandhurst, 1812; G.C.B., 29 June, 1813; Lieut.-Governor of Chelsea Hospital, 1826; M.P. for Dumfries 1796, and Linlithgowshire, 1802-1834; died 19 May, 1837.


HALF figure, directed and looking to right; in uniform, with scarlet coat, buff lapels and silver epaulettes, and with "14" worked on collar of coat; gray or powdered hair. Canvas, 30 × 25 in.

At Featherstone Castle, the property of James Hope Wallace, Esq.

NOTE.—James Wallace, an eminent lawyer and politician, was created Baron Wallace of Knaresdale in 1828; he died 23 Feb., 1844, and bequeathed his estates to James Hope (afterwards Hope-Wallace), second son of John Hope, 4th Earl of Hopetoun. There is also at Featherstone Castle a portrait ascribed by some to Hoppner, of Charles Hope, elder brother of Sir Alexander Hope—a half figure, in uniform, directed and looking to right, 30 × 25 in.

HOPE, LADY JANE. *See* DUNDAS

## HOPE, JOHN (LORD HOPETOUN)

ORN 17 Aug., 1765; entered the Army; Colonel of the 25th Regiment, 1793; Major-General, 1802; Lieut.-General, 1808; succeeded Sir John Moore at Corunna; served in the Peninsula from 1813; created Baron Niddry, 1814; succeeded his step-brother as 4th Earl of Hopetoun, 1816; died in Paris, 27 Aug., 1823.


Painted in or about 1798.

HALF figure, in square border, directed and facing towards left, looking towards front; military uniform, scarlet coat with black lapels, gold buttons and gold epaulettes; gray or powdered hair; clean-shaven face; trees in distance to left. Canvas, 30 × 25 in.

At Featherstone Castle, the property of James Hope Wallace, Esq.

ENGRAVED in mezzotint by J. Young, 14½ × 10½ in., *n.d.*

## HOPPNER, JOHN

HE artist, born in Whitechapel, of German parentage, 4 April, 1758 or 1759 (the name is not to be found in the Parish Register); a choir boy in one of the Royal chapels; entered the Academy as a student in 1775, and obtained a medal for his "King Lear"; first exhibited in the Royal Academy in 1780; became an associate in 1793, and R.A. in 1795; died 23 Jan., 1810; buried in the cemetery of St. James's Chapel, Tottenham Court Road, London.

At Burlington House, the Diploma picture (of which there are several duplicates) which Hoppner presented to the Royal Academy on his election.

1. HALF figure, directed to right, looking direct at the spectator; large brown coat, white neckerchief slightly showing. Canvas, 30 × 25 in.

ENGRAVED in mezzotint, by Charles Turner, 11⅞ × 9⅞ in., 27 Feb., 1805, "from the original picture, painted by himself, in the Council Room of the Royal Academy, drawn by J. Wright, and engraved by H. Meyer," 6¾ × 7⅞ in., 4 June, 1812, and published in "The British Gallery of Contemporary Portraits," 1822.

Exhibited, British Institution, 1817, No. 79; Manchester Art Treasures, 1857, No. 312; and Guelph Exhibition, 1891, No. 278 (Royal Academy).

2. A duplicate on canvas, 30 × 25 in., was lot 255 in the sale of the Peel heirlooms at Robinson and Fisher's, 11 May, 1900. It was exhibited at the British Institution, 1848, No. 134, by Sir Robert Peel.

Mr. W. H. Henderson and Mrs. R. W. Hudson possess admirable replicas of this portrait; another, at one time in possession of Mr. W. P. C. Moens, Tweed, Lymington, was originally the property of John Cundee of Beaconsfield, who died in 1842; it was sold at Christie's in 1893.

Another, a different picture, a sketch, half figure, in brownish-red coat, holding a fishing-rod, from which hangs an extraordinarily well-painted large cod-fish, or some similar sea fish, was presented to the Irish National Gallery by Mr. Hugh P. Lane in 1904; it measures 30 × 25 in.














## HOPPNER, MRS.

HOEBE WRIGHT, youngest daughter of Mrs. Patience Wright, the American sculptress and modeller in wax; married, at St. George's, Hanover Square, 8 July, 1781, "John Hoppner of this parish and Phoebe Wright, of St. James', Westminster, a minor. By Licence and with consent of her mother, Patience Wright, widow"; died in 1827.

Hoppner painted a number of portraits of his wife, usually, it would seem, in some fancy subject which appealed to his imagination. Of these portraits, certainly two, and probably three, were exhibited at the Royal Academy, *e.g.* :

Royal Academy, 1782, No. 425, as "Girl with Sallad," engraved by W. Ward in 1783.

Royal Academy, 1786, No. 176, "Portrait of a Lady," stated to be Mrs. Hoppner both by the "Morning Chronicle" and the "Morning Herald": "A lady in a corner is no bad thing" ("Morning Chronicle," 4 May, 1768). "The design is better than the performance; the manner of Sir Joshua Reynolds is strongly adhered to. The colouring is not sufficiently clear" ("Morning Herald").

## ENGRAVINGS.

The following is a chronological arrangement of the Hoppner portraits and fancy subjects believed to be Mrs. Hoppner, with references to other portraits which have hitherto been erroneously stated to represent her; the descriptions are chiefly derived from Chaloner Smith's "Mezzotinto Portraits," with references to the various pages of that invaluable work.

## 1. 1782. "THE FORTUNE TELLER."

Nearly three-quarter-length, directed and facing towards left, a handsome girl, poorly dressed, straw hat, strings tied under chin; right hand holding up cards; left hand to bosom, which is partly uncovered; mountains and trees in distance to right.

ENGRAVED in mezzotint by W. Humphrey,  $15\frac{1}{2} \times 11$  in., 1 July, 1782 (C.S., 715). "Probably Mrs. Hoppner," according to Chaloner Smith.

## 2. 1783. "THE SALLAD GIRL."

Half length, in square border, directed and facing slightly to left, looking to front; cap, loose kerchief, cloak; hands holding basket of salad. Canvas,  $25 \times 30$  in. Purchased by Messrs. P. and D. Colnaghi and Co.

ENGRAVED in mezzotint, W. Ward,  $14\frac{7}{8} \times 11$  in., 10 Feb., 1783 (C.S., 1469); which was copied in Mrs. Frankau's "James and William Ward," 1904.

NOTE.—This is doubtless identical with the "Girl with Sallad," exhibited at Royal Academy, 1782, No. 425, which was marked in the catalogue with an asterisk indicating that it was for sale.

1784. Engraved in mezzotint by J. R. Smith in 1784. See SOPHIA WESTERN.

## 3. 1785. MRS. HOPPNER.

Full half length, sitting, directed slightly, facing and looking downwards to right, wide hat, leaf bent at sides; breast uncovered, holding basket of flowers on her left arm, one in the hand; right arm under cloak, elbow leaning on pedestal to left (C.S., 164).

ENGRAVED in mezzotint, J. Dean,  $15 \times 11$  in., 2 May, 1785.

4. 1785.

"ELIZA." (*From Sterne.*)

HALF figure of a young woman, seated, in white dress with frill, face three-quarters, looking to the left; large hat with ostrich feathers. Canvas, 25 × 30 in. A coarsely painted picture.

ENGRAVED in stipple by J. Kingsbury, 10½ × 7½ in., 1 Jan., 1785, published by S. W. Fores, No. 3, Piccadilly, example in colours in British Museum. There is an autotype of this engraving, 10 × 8 in.

The original drawing in black chalk and red chalk, 10 × 7½ in., is in the British Museum (Print Room). It was purchased in July, 1891, and has the engraving by Kingsbury mounted opposite the drawing.

1786. Engraved in mezzotint by J. Young, 1786, also as "Eliza." See YOUNG, MRS.

5. 1786.

"CLARA AT THE TOMB OF ELOISA."

WHOLE-LENGTH, kneeling on right knee, left elbow on tomb to right, face in profile to right; landscape in distance to left.

ENGRAVED in mezzotint by J. Young, 19¾ × 14¾ in., 6 March, 1786. (C.S., 1645.)

"Probably Mrs. Hoppner." (C.S.)

6. 1786.

CAROLINE DE LICHTFIELD.

HALF figure, seated, directed to front, looking to left, nearly full face, pearl gray low dress with pink ribbons, wide-brimmed straw hat, long curly hair which falls over both shoulders, hands clasped, resting in lap; dark background, with open porch, through which a branch of vine is seen to right. Canvas, 30 × 25 in.

Royal Academy, 1787, No. 87, as "Portrait of a Lady, three-quarters."

ENGRAVED in mezzotint by John Dean, 15¾ × 10⅞ in., 14 Dec., 1786, forming the *pendant* of "Julia de Roubigné" (See CROCKETT, MISS, p. 59); by Mrs. M. Cormack, from Dean's plate, 17 × 14 in., 14 Nov., 1891; in stipple and line by R. B. Lodge, 5½ × 4½ in., for "The English Illustrated Magazine," Oct., 1888, p. 23.

Exhibited, Old Masters, 1891, No. 31 (James Christie, Esq.).

NOTE.—There can be no reasonable doubt about this portrait representing Mrs. Hoppner, as it is so stated in the "Morning Chronicle" of 2 May and the "General Evening Post" of 28 April-1 May, 1787. Its identity, further, is conclusively proved by comparing the necessarily sketchy and small illustration of it in Ramberg's, "The Exhibition of the Royal Academy, 1787," engraved by P. A. Martini. "Caroline de Lichtfield" was first published in 1786 at Lausanne, as "par Mme. de \*\*\*." It was the first work of the Swiss authoress, Jeanne Isabelle Pauline Polier de Bottens, Baronne de Montolieu (1751-1832), who married, *en seconde nocés*, in 1780, Louis de Montolieu, who was a widower. She was for many years one of the leading literary celebrities at Geneva, and is mentioned in a note to "The Passage of Mont St. Gothard," a poem by Georgiana, Duchess of Devonshire. Hoppner also painted a portrait of another Mrs. Montolieu (*q.v.*) also the wife of a Lewis or Louis Montolieu, apparently a French or Swiss *émigré*. It is possible that the two Mrs. Montolieu may have been the same person, but until further evidence is forthcoming it will be more convenient to consider them as distinct. There is apparently no proof that the Baronne de Montolieu ever visited England, but she is known to have translated various English works, such as the novels of Charlotte Smith, Jane Austen, O'Keefe, and others, whilst her "Anecdotes Sentimentales" were published in London in 1811-1813. Curiously enough an English translation of "Caroline de Lichtfield" does not appear to have been issued until 1817. The other Mrs. Montolieu, as will be seen under the entry of her name, was also a literary lady, and published several books of poems.

7. HALF figure of a sad-eyed young woman, seated and looking out of a window or balcony, in very *decolleté* light dress, left bosom nearly bare, hands in muff, head leaning to right, hair dressed high in curls.

ENGRAVED in mezzotint, proof without name of artist or engraver, 9⅝ × 8½ in., in British Museum, where it is the only example under "Mrs. Hoppner."







*Engraved by J. G. P. & Co. Pall Mall East London*



*Engraved by J. G. P. & Co. Pall Mall East London*





8.

"PROBABLY MRS. HOPPNER."

To knees, seated, turned to left, with hands clasped on lap, head in three-quarter face, nearly profile, eyes turned almost full; large hat with ostrich feathers; a glimpse of landscape and tree at the left. Black and red chalk on drab paper, heightened with white on the dress;  $8\frac{7}{8} \times 5\frac{1}{2}$  in. Signed, "I. Hoppner F."

British Museum (Print Room). Purchased in July, 1896.

NOTE.—Until all the real or so-called portraits of Mrs. Hoppner can be examined together, it will be impossible to clear up various doubts in respect to some of these pictures; the engravings are, at best, far from convincing in the matter of identity. With regard to the two published as "Eliza," they are from distinct pictures, which probably were from different models. The Kingsbury is almost certainly Mrs. Hoppner, and the Young engraving is certainly not of Mrs. Hoppner. The latter is a portrait of Young's wife, who, it is said, sat for the "Clara" portrait, likewise engraved by Young, and published on the same day as "Eliza."

## HOPPNER CHILDREN, THE. ("CHILDREN BATHING")



HE artist's children. The tall boy standing is CATHERINE HAMPDEN HOPPNER; born 24 April, 1784; educated at Eton (1796-1799); proposed by Sir Theophilus Metcalfe as a writer in H. E. I. C. service, Feb., 1804; arrived in Bengal, 4 Oct., 1804; Register of Diwani Adalat and Assistant to magistrate at Bakargang, 1 July, 1809; Judge and magistrate, 24 Nov., 1815. (For other appointments see Dodwell and Miles.) Proceeded to Europe 30 June, 1823; out of the service, 1828; buried in a "village churchyard near Bath." ("Notes and Queries," 21 June, 1873.)

The boy in the centre is HENRY PARKYNS HOPPNER, afterwards of the Royal Navy, twice accompanied Parry in his effort to effect the North-West Passage; first in 1821, when he was appointed to the "Hecla" (a Parliamentary grant of £200 being allocated to him and to his companion, Lieut. Beechey, son of the artist); gazetted Lieutenant, 16 April, 1822; appointed to the command of the "Fury" in the 1824 expedition; died 22 Dec., 1833, aged thirty-eight.

The other boy on the left is ROBERT BELGRAVE HOPPNER; educated at Eton, 1799; Secretary to the Commissioners in Spanish America, 21 Sept., 1811; attaché at Brussels, where he married, 3 Sept., 1814, at the house of the Ambassador, Marie Isabelle May, fourth daughter of Beat Louis May, Seigneur d'Oron et de Brandis, Canton of Berne, Switzerland; gazetted Consul at Venice of the Austrian territories of the Adriatic, 10 Oct., 1814, and held that post till 5 April, 1825; an intimate friend and correspondent of Byron; died 6 August, 1872.

WHOLE-LENGTHS, on left the eldest boy standing, directed to left, facing towards and looking to front, wide collar, hands unbuttoning jacket; in centre, on bank of stream, two children sitting, nearly undressed; trees and landscape in background. (C.S., 1449.) Canvas,  $61 \times 50$  in.

This picture was left by Mrs. Hoppner to her son, the eldest boy in the

group, and was sold at Christie's in 1893 (25 March, lot 358) by order of the Hoppner Executors.

The property of P. A. B. Widener, Esq., of Philadelphia.

ENGRAVED in mezzotint by J. Ward,  $22 \times 18\frac{1}{8}$  in., 1 April, 1799; of this there are three progress and one finished proof, as well as an impression in colours, in the British Museum; an autotype plate,  $20 \times 17$  in., has been published of this engraving, which was re-engraved for Mrs. Frankau's "William and James Ward," 1904; it was also engraved in mezzotint by T. G. Appleton,  $17\frac{7}{8} \times 21$  in., 23 Oct., 1896.

NOTE.—The mezzotint was apparently a speculation of James and William Ward in partnership, and the earlier (or 1799) issue was published by "Ward and Co. at Mr. Say's, No. 78, Charlotte Street, Portland Chapel." The next issue was published on 11 July, 1800, by "Messrs. Ward and Co., No. 6, Newman Street, London."

## HOPPNER, HELEN CLARENCE



ONLY daughter of John Hoppner, R.A., and god-child of the Duke of Clarence; married, early in 1811, at Ryde, Isle of Wight, T. Gallway, Esq. (afterwards Captain Gallway), Consul at Naples.

SMALL three-quarter figure of a young woman, standing under a tree, directed to right, wearing brown gown, white shawl over shoulders held by left hand, brown hair bound with light ribbon. Canvas,  $7 \times 5$  in.

Purchased at Robinson and Fisher's, 1 March, 1900, the property of the late Mrs. George Coode, by Mr. E. E. Leggatt.

NOTES.—Lascelles H. Hoppner exhibited a portrait of his sister, Mrs. Gallway, at the Royal Academy, 1813, No. 358. The following characteristically breezy letters were written by Hoppner to his daughter on his return from a stay in the Isle of Wight. They are undated; but were probably written in the summer of 1808, and may be taken as earlier than the letter to Sir George Beaumont, of which a portion is quoted under DICK, DR.: "Your mother has informed you of how pleasantly we made our journey to London, and you will hear this morning of our visit to Dr. Dick; to-morrow will bring you the further agreeable intelligence of the doctor's well-grounded hope of being able to prevent a recurrence of these sleepy fits that so justly alarmed you all. I kept you on the *qui vive* night and day. The fatigue you underwent, and your affectionate attention to me will not soon be effaced from my memory, and I hope to preserve it in yours by a return of equal affection, and some little valuable ornament beside. Pray communicate all this to Gifford, with my thanks and love to him. Tell him I have not yet seen Murray, owing to the bad weather, but I think it very likely he will call to-day. He has the parcel I brought from Ryde. Your mother will no doubt afford you an opportunity of once more romping down a country lane with the flirting captain. . . . Dr. Dick, who has just been here . . . thinks your mother had better stay with me till all apprehension of these sleeps has subsided. God bless you my dearest love." The second letter is as follows: "Haydon has just called—he has been with his friend Wilkie at Sir G. Beaumont's, and came last out of Devonshire. To-day I dine with Wright, and shall see his new *spouse*: I believe he fell in love with her property, whatever it is, rather than her person, which he confesses is not handsome—if they have children they will be a brave brood—his gooseberry eyes you know are so killing!"





MRS. HOPPNER ["ELIZA," No. 4, p. 126]

From a drawing in the British Museum



MRS. HOPPNER [No. 8, p. 127]

From a drawing in the British Museum



*La grande coiffure de la Reine Marie Antoinette*



*Portrait de la Reine Marie Antoinette par M. de La Tour*



## HOULTON, REAR-ADMIRAL JOHN



BORN in 1740; entered the Navy, and was Lieutenant in 1756; Captain, 1761; commanded the "Montagu" in Rodney's three actions with De Guichen in 1780; and in Hood's action with De Grasse, 29 April, 1791; Rear-Admiral, 1790; died in 1792.

Exhibited, Naval Exhibition, 1891, 369 (Sir V. Houlton, G.C.M.G.).

## HOVELL, MISS SARAH



SARAH, daughter of Richard Hovell, Esq., of Norfolk; married, 9 July, 1799, Rees Goring Thomas, Esq., of Gelly Wernen, co. Caermarthen, and Tooting Graveney, Surrey; died 2 June, 1838, aged seventy.

HALF figure, directed slightly to left, looking at spectator, full face; very dark dress cut to V-shape, corsage trimmed with slight band of white lace, arms bare to elbows; brown hair falling in masses over forehead; landscape and trees in distance to right. Canvas, 30 × 25 in.

The property of Frederick S. Sassoon, Esq., 17, Knightsbridge, S.W.

NOTE.—In 1811 Rees Goring Thomas, who resided at Tooting Lodge, acquired the manor of Tooting Graveney from Henry Baring, and it remained in his family until 1861; some interesting particulars of Thomas's connection with Tooting will be found in W. E. Morden's "History of Tooting Graveney," 1897, *passim*.

## HUDDART, CAPTAIN JOSEPH



JN eminent navigator and hydrographer; born at Allenby, Cumberland, in 1741, and in the early part of his life was employed in the herring fishery in the Frith of Forth; in 1773 entered the service of the East India Company, where he attained the rank of Captain in 1778; retired in 1788; elected a Director of that Company; an Elder Brother of the Trinity House, and Fellow of the Royal Society, to the "Transactions" of which he was a contributor; died at Highbury Terrace, London, 19 Aug., 1816.

Painted about 1801.

THREE-QUARTER figure sitting in an arm-chair, directed to left and looking at spectator; dark coat, white vest and breeches; holding compass in right hand, a circular map of the World on table, left arm leaning on arm of chair; open window to left. Canvas, 50 × 40 in.

The property of Mrs. Turner, Rooksnest, Surrey. A copy of it is in the Engineers' Institute, Westminster.



ENGRAVED in line by James Stow, 2 Nov., 1801,  $8\frac{1}{2} \times 6\frac{1}{2}$  in. ("from a picture in the possession of Charles Turner, Esq."); again, a soft ground etching, in reverse, head and shoulders only,  $9\frac{5}{8} \times 6\frac{7}{8}$  in. ("from a picture in the possession of Charles Hampden Turner, Esq."); another soft ground etching,  $12\frac{7}{8} \times 11\frac{1}{8}$  in., head and shoulders only, slightly to right; and in stipple, by T. Blood,  $3\frac{1}{2} \times 2\frac{3}{4}$  in., for "The European Magazine," Nov., 1811.

## HUFFAM, JOSEPH



F 20, Red Lion Square, London.

Canvas,  $30 \times 25$  in.

The property of F. W. Huffam, Esq. (grandson).

## HUMPHREY, SELLENDER



LIFE of William Humphrey, the engraver (1740-1795).

SMALL oval, looking to right, hair arranged in large plaits and hanging on her shoulders; earrings; small white fichu, bow at her bosom; shawl round her waist. (Mr. Harvey's notes.)

A small oval (*circa* 1784), anonymous, *i.e.*, without names of artist (Hoppner) or engraver (Phillips), "since altered and called Mrs. Fitzherbert," is mentioned by Bromley, p. 439. The Hoppner Sale, 1823, lot 24, included a sketch of "Mrs. Fitzherbert."

## HUMPHRIES, RICHARD



R Humphreys, "The Gentleman Boxer who was never conquered."

Fought the "Bath Butcher" at Newmarket, 3 May, 1786, the audience including the Prince of Wales, the Duke of York, the Duke of Orleans, and "most of the French nobility then in England"; the price of admission was one guinea, and from £30,000 to £40,000 changed hands in bets. Fought Mendoza the Jew at Odiham, Hampshire, for 400 guineas, 9 Jan., 1788, the contest lasting 28 minutes, 54 seconds, when "perhaps there never was so much skill and dexterity ever witnessed." "Mr. Bradyl, well known in the annals of pugilism, was the patron" of Humphreys, who "lived several years after the contest in the capacity of a coal merchant [in the Adelphi, Strand] in good repute and much respected" (P. Egan's "Boxiana," vol. i (1818), pp. 102-110).

WHOLE-LENGTH, less than life-size, stripped to waist, in boxing attitude, directed and looking towards right; landscape background. Canvas,  $55 \times 43$  in.

Sold at Christie's, 6 April, 1889, lot 103.

Exhibited, Old Masters, 1878, No. 235 (Sir W. A. Lethbridge).







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Photograph J. J. Rotograph Ltd



ENGRAVED in mezzotint ("from the original picture in the possession of Wilson Braddyl, Esq.") by J. Young,  $22\frac{3}{4} \times 17$  in., 3 Jan., 1788. (C.S., 1634-5.)

NOTE.—An account of Humphries is published in H. D. Miles's "Pugilistica," and another appears in "The Complete Art of Boxing," 1788, which contains as frontispiece a fine folding plate of Humphries and Mendoza "setting-to." Daniel Mendoza, "P.P.," published in 1789 "The Art of Boxing, with a Statement of the Transactions that have passed between Mr. Humphreys and myself since our Battle at Odiham." The last contest between these two rivals took place at Doncaster, 29 Sept., 1790. "Humphries, the bruiser, sat for Adam in the Rev. W. Peters's 'Adam and Eve'" ("Morning Herald," 17 April, 1788).

## HUNTER, MRS. ORBY

ANNY, fourth and youngest daughter of James Modyford Heywood, Esq., of Maristow, co. Devon, and younger sister of the celebrated Mrs. Musters; married Thomas Orby Hunter, Esq., of Crowland Abbey, co. Lincoln; died in Grosvenor Place, London, 23 Jan., 1834; buried at St. James's, Piccadilly.

Royal Academy, 1799, No. 75.


WHOLE-LENGTH, standing, directed towards, facing and looking to front, cap and high feathers; dark dress cut low on bosom; right hand on head of Newfoundland dog to left, left hand holding dress; landscape in distance. Canvas, about  $90 \times 60$  in.

At Newburgh Park, Easingwold, Yorks (Sir George Orby Wombwell, Bart.).

Exhibited, Society of British Artists, 1833, No. 156 (T. Orby Hunter, Esq.).

ENGRAVED in mezzotint by J. Young,  $25\frac{3}{8} \times 15\frac{1}{8}$  in., 1 Dec., 1800. A first state of this engraving realized 160 guineas at Christie's, 22 Jan., 1901.

## HUSKISSON, MRS.

ROBABLY Elizabeth Mary, younger daughter of Admiral Mark Milbanke; married, 6 April, 1799, the Right Hon. William Huskisson, Esq., M.P. (1770-1830), whom she survived.

HALF figure, directed to left, head turned, looking at spectator; in brown dress cut to V-shape, with white lace frill, blue sash, black hair falling in curls over her forehead. Canvas,  $30 \times 25$  in.

At one time in the collection of Mr. James Orrock, R.I. Sold at Christie's, 23 May, 1903, lot 83, the property of E. W. Beckett, Esq., M.P., and purchased by Messrs. Colnaghi and Co.



## HUSSEY, WILLIAM

**B**ORN in Salisbury in 1725; elected to the City Council of his native place, 4 May, 1748; Alderman, Sept., 1756; Mayor, 1758; M.P. for Salisbury, 1774-1813; died 26 Jan., 1813. A generous benefactor to the City during his lifetime, and at his death bequeathed a sum of £3,500 for charitable purposes.

THREE-QUARTER-LENGTH, long gray hair, dark coat, long white waistcoat partly open and showing full white cravat; light buff breeches with fob seals; hands at side, right holds a roll of papers; right side of the picture light through a window; in front of the figure is a table with books, ink, quill pens, etc. Canvas, 50 × 40 in.

The property of the Corporation of Salisbury.

NOTE.—This portrait was painted for the Corporation of Salisbury by Hoppner. A resolution was passed by the Council in May, 1794, asking Mr. William Hussey, M.P., and Lord Radnor (*q.v.*) “to permit their portraits to be done at the expense of the Corporation as a slight token of gratitude to them for the services they had rendered to the City.” Hoppner was paid the sum of £126 for the two portraits (“Salisbury and Winchester Journal,” 10 Nov., 1906).









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## IBBETSON, SIR JAMES, BART.



ELDEST son of Sir Henry Ibbetson, 1st Bart. (who raised a corps of one hundred men during the Rebellion of 1745); born in 1742; succeeded his father, 22 June, 1761; High Sheriff of Yorks, 1769; died 4 Sept., 1795.

HALF figure, seated in red velvet chair, facing the spectator; in dark blue coat, buff waistcoat; powdered hair; dark crimson curtain background. Canvas, 37 × 28 in.

At Constable Burton, Yorkshire (Marmaduke d'Arcy Wyvill, Esq.).

NOTE.—The above portrait, and those of Lady Ibbetson (see next entry) and Mrs. Caygill (*q.v.*), were originally at Denton Park, Yorkshire, a former residence of the Ibbetson family, but have been transferred to Constable Burton. Mr. Marmaduke Wyvill is the son of Laura, daughter and heiress of Sir Charles Ibbetson, 4th Bart. We have to thank Mrs. Wyvill for her courtesy in furnishing us with particulars of the various family portraits by Hoppner.

See also WYVILL.

## IBBETSON, LADY



JANE, daughter of John Caygill, of Shaw, co. York, by Jane, sister of Charles Selwyn, Esq., of Down Hall, Essex; married, 7 Feb., 1768, Sir James Ibbetson, 2nd Bart. (see previous entry); died 21 Aug., 1816.

THREE-QUARTER-LENGTH, seated, three-quarter face; white muslin dress with fichu, thin black cape slipped off, belt buckled at waist; powdered hair elaborately dressed; black bow under chin; background, crimson curtain looped back showing landscape. Canvas, 37 × 28 in.

Originally at Denton Park; now at Constable Burton, Yorks.



## INCHBALD, ELIZABETH



HE actress and dramatic writer, daughter of a farmer named Simpson, at Staningfield, Suffolk; born 15 Oct., 1753; married Mr. Inchbald, an actor in 1772; acted at Covent Garden and elsewhere; retired from the stage in 1789; wrote or adapted several comedies and farces from the French, and edited the "British Theatre," 1806-1809; died 1 Aug., 1821.

HEAD and shoulders, directed to front, head slightly to right; in yellow dress cut low, with white silk fichu thrown over shoulders; dark hair dressed over forehead and ears, and hood with broad band of ribbon. Canvas, 29 × 20 in. Unfinished.

The property of Madame E. André.

Exhibited, Old Masters, 1879, No. 31 (Major Corbett).

Sold at Christie's, 25 June, 1898, lot 124.

## INCHQUIN, EARL OF



MURROUGH O'BRIEN, who succeeded his uncle and father-in-law as 5th Earl of Inchiquin, 18 July, 1777; married, as his second wife, 25 July, 1792, Mary Palmer, niece of Sir Joshua Reynolds, P.R.A.; created Marquess of Thomond, 2 Oct., 1801; died 10 Feb., 1808.

Royal Academy, 1798, No. 195.

THREE-QUARTER-LENGTH, seated facing in his robes with the collar of St. Patrick, left hand holding a book, resting on table, the right hand on the arm of the chair; red curtain in background. Canvas, 58 × 47 in.

Exhibited, Dublin Old Masters, 1902-3, No. 23 (Lord Inchiquin).

ENGRAVED by S. W. Reynolds, 17 $\frac{5}{8}$  × 14 in., 20 Feb., 1808. The engraving as described by Mr. Whitman, No. 282, does not appear to agree with the above picture: nearly whole-length, sitting, directed slightly to right, looking to front, frill, ruffs, dark coat fastened by one button, breeches, light waistcoat, star on left breast; right hand on arm of chair, left holding closed book on cloth-covered table to right, where lie writing materials; curtain background.

An enamel, by H. Bone, of this portrait was exhibited at the Royal Academy, 1809, No. 301.

## INCHQUIN, COUNTESS OF



MARY, eldest daughter of John Palmer, Esq., of Torrington, niece and residuary legatee of Sir Joshua Reynolds; born in 1750; married, in 1792, as his second wife, Murrough O'Brien, Earl of Inchiquin, who, in 1801, was created Marquess of Thomond; died 7 Dec., 1820.

HALF figure, seated in front, head turned to left; black dress with white lace; large hat with white feather; red background. Canvas, 30 × 25 in.

Exhibited, Old Masters, 1906, No. 90 (William Connal, Esq.).

INGLEFIELD, REAR-ADMIRAL SAMUEL HOOD

**B**ORN in 1783; Mate of the "Zealous" at Teneriffe, 1797; Lieutenant, 1798; Commander, 1802; Captain, 1807; served continuously during the war in the Mediterranean and West Indies; Captain of the "Ganges," carrying the flag of Sir Robert W. Otway as Commander-in-chief in South America, 1826-1829; Rear-Admiral, 1841; Commander-in-chief in China and the East Indies, 1846; died in 1848.

IN captain's uniform of the Royal Navy, half figure, standing, with hands crossed over hilt of sword. Canvas, 36 × 28 in.

At 24, Cadogan Place (H. B. Inglefield, Esq., grandson).

Exhibited, Naval Exhibition, 1891, No. 658 (Admiral Sir E. Inglefield, K.C.B.).

ISHAM, EDMUND

**S**ON of Euseby Isham; born about 1745; matriculated Lincoln College, Oxford, 23 Jan., 1761, aged sixteen; B.A., 1764; D.D. of All Souls College, 1783; Warden, 1793; Vice-Chancellor, 1796-1798; died 10 June, 1817.

BUST, three-quarters to left; black gown and scarf over black cassock; powdered hair; clean-shaven face; dark background. Canvas, 30 × 25 in.

At All Souls College, Oxford.

Exhibited, Examination Schools, Oxford, May-June, 1906, No. 169.









## JEBB, DR. JOHN

**P**HYSICIAN and author; born in London in 1736; educated at Trinity College, Dublin, and Peterhouse, Cambridge; Second Wrangler, 1757; Vicar of St. Andrews, and Rector of Ovington, Norfolk, and Homersfield, Suffolk; Chaplain to the Earl of Harborough; resigned his preferments; M.D., St. Andrews, 1777; F.R.S., 1779; died 1 March, 1786.

SEATED in a large arm-chair, nearly to knees, directed and looking to front, one button only fastened of the dark coat; white vest, large white stock, and ruffles; wig, right arm resting on a table on which are books.

ENGRAVED in mezzotint,  $13\frac{5}{8} \times 10\frac{7}{8}$  in., by J. Young, 6 June, 1786.

NOTE.—The following advertisement appeared in one of the daily papers, 30 May, 1786: "The subscribers to the Print of the late Dr. John Jebb are respectfully informed that the plate is now finished, and those members of the Constitutional Society, and the public, who have not subscribed, and are desirous of procuring proof impressions, are requested to make application, on or before the 3rd of June, after which, as the number printed off will be limited to the names that are received, none can be purchased. Likeness is undoubtedly the grand and chief requisite of a portrait, and Mr. Hoppner has delineated the Character of Dr. Jebb, with that uncommon spirit and truth, so peculiar to all his productions."

## JENKINSON, ROBERT BANKES

**E**LDER son of 1st Baron Hawkesbury (*q.v.*); born 7 June, 1770; succeeded his father as 2nd Earl of Liverpool on 17 Dec., 1808; First Lord of Treasury from 1812 to 1827; died *s.p.* 4 Dec., 1828.

HALF figure, dark coat with velvet collar, and white neckcloth; full face, fair hair. Canvas, 30 × 25 in.

At Pitchford Hall, near Shrewsbury (Col. C. J. Cotes).

NOTE.—This is the portrait (30 × 25 in.) which Romney began in 1793 and never finished. The presumption is that it was finished by Hoppner. The Earl of Liverpool has a modern copy by Miss Constance Pitcairn of this portrait at Carlton House Terrace, London.

## JERNINGHAM, MRS. (LADY STAFFORD) AS HEBE



RANCES HENRIETTA, youngest daughter and co-heiress of Edward Sulyarde, of Haughley Park, co. Suffolk, and Wetherden, co. Essex; married, as his first wife, 26 Dec., 1799, George William Jerningham, who succeeded his father as 7th Bart., 14 Aug., 1809, and who successfully claimed his title to the dignity of Baron Stafford, 5 Oct., 1826; died 15 Nov., 1832.

Royal Academy, 1805, No. 91.

WHOLE-LENGTH, with cloud effects, in white classical robes with reddish-brown waistband, one bare foot showing; right hand raised, holding a shell which an eagle is in the act of seizing; left arm hanging down and holding an urn. Canvas, 98 x 63 in.

At Lord Stafford's, Costessey Hall, Norwich, until 1902, when it was purchased by Mr. Charles Wertheimer.

ENGRAVED in stipple by Henry Meyer, large quarto, 14 April, 1809, with the Jerningham arms; a reprint, in colours, of this appeared in "The Connoisseur," Jan., 1906, facing p. 36; in line, by R. B. Lodge,  $7\frac{1}{2} \times 5\frac{3}{8}$  in., for "English Illustrated Magazine," Oct., 1888, p. 27; and in photogravure for "The Jerningham Letters," 1896, i, p. 188.

Exhibited, Berlin, 1908, No. 34 (Charles Wertheimer, Esq.).

NOTES.—The following letter, from which it will be seen the original intention was a half-length only, is quoted from "The Jerningham Letters," edited by Egerton Castle, 1896, vol. i, pp. 188-9. George Jerningham, the husband of the above, writing to his sister in June, 1800, says: "Fanny is sitting for her Picture to Hoppner, for my Father, a half length 30 Guineas, . . . it is very difficult to make a *good Picture* of so handsome a Person. There is certainly at present no Woman in town as handsome as she is, Miss Jennings, the celebrated Beauty, *not excepted*." The following criticism is from a collection of newspaper cuttings in Messrs. Colnaghi's collection: "This is Mr. Hopner's best whole-length portrait, and maintains his claim to that grace and taste which distinguish his portraits of women. The action of the figure, in extending the right arm to the eagle, and the other dropping the little vase, united to the elegant movement of the body, give a graceful flow to all the lines which compose the figure of Hebe. The tone of colour is of a silvery tint, and appropriate to the subject."

Hoppner's finished study in oils for the head and shoulders of the famous whole-length was also at one time in Mr. C. Wertheimer's possession; it afterwards became "the property of a nobleman," who sold it at Christie's on 5 July, 1907: it is on canvas,  $24 \times 17\frac{1}{2}$  in. Mrs. Jerningham is represented looking up to left, in creamy-gold robe which is fastened by a band which passes over the right shoulder.

## JERSEY, FRANCES, COUNTESS



OLE daughter and heiress of Dr. Philip Twysden, Bishop of Raphoe, Ireland; married, 26 March, 1770, George Bussey, 4th Earl of Jersey; died 25 July, 1821.

HALF figure, directed and looking slightly upwards to left; black low-cut dress with white frill; hair falling in curls over forehead. Canvas, oval,  $24 \times 20$  in.





MRS. JERNINGHAM AS HEBE

By permission of C. J. Wertheimer, Esq.

*Camille Bonaparte 1794, 1000 Mill. 1/2, 1/2, 1/2*



*Photographie par M. J. L. Simon*





At Middleton Park (Earl of Jersey).

Sketches or studies for either the above or the next (if not both) were in the Hoppner Sale, 1823, lots 4, 18, and 22.

## JERSEY, SARAH, COUNTESS OF



ADY SARAH SOPHIA FANE, eldest daughter of John, Earl of Westmoreland (by Sarah Anne, sole heiress of Robert Child, of Osterley Park); born 4 March, 1785; married, 23 May, 1804, George, 5th Earl of Jersey; died 26 Jan., 1867.

HALF figure, directed and looking to right, head slightly bent forward; white dress trimmed with lace, red cloak hanging on left shoulder; hair in short ringlets on left forehead and right cheek. Canvas, oval, 30 × 25 in.

At Middleton Park (Earl of Jersey).

## JONES, MISS



DAUGHTER of the Right Hon. Theophilus Jones, Esq., M.P., of Cork Abbey, co. Wicklow, affianced to Sir John Thomas Stanley, Bart. (*q.v.*), but died in 1792 ("Hibernian Magazine," June, 1792, p. 568).

Painted, after Miss Jones's death, from a miniature.

HALF figure, seated in a landscape, hands crossed over a harp; white dress cut to V-shape, bare arms; blue sash; hair powdered. Canvas, 30 × 25 in.

At Alderley (Lord Stanley of Alderley).

## JONES, VALENTINE



SON of Edward Jones, of Northop, co. Flint; educated at Eton, 1796-1799, and Jesus College, Oxford, where he matriculated 20 May, 1802, aged eighteen; took additional surname of Graeme (Jones-Graeme); entered the Army, and became Lieut.-Colonel, served in Spain with 18th Hussars, which he joined as junior lieutenant from another regiment on 29 Sept., 1808; transferred as a captain to the 3rd Dragoon Guards, 30 Nov., 1813; died at Oldbury Court, near Bristol, on 29 August, 1833.

HALF figure, directed to front, looking to left; auburn hair, fresh complexion; white high collar, elaborate lace cravat; blue coat with broad collar and gold buttons; trees in distance to left. Canvas, 30 × 25 in.

At Eton College.

## JOPP, KEITH



F Aberdeen.

HALF figure in dark coat with high collar and stock. Canvas, 30 × 25 in.

## JOPP, MRS.



ÉE Eleanor Campbell, wife of above.

HALF figure, in amber colour dress with low neck, coral necklace. Canvas, 30 × 25 in.

NOTE.—These two portraits formed lots 181 and 182 at Knight, Frank, and Rutley's, 10 November, 1905, and failed to reach the reserve price at 1,000 guineas. An illustration of Mrs. Jopp appeared in the sale catalogue.

## JORDAN, MRS.



OROTHEA or Dorothy Bland; born at Waterford in 1762; appeared on the stage in 1777 at Leeds, and in 1785 at Drury Lane, when she assumed the name of Mrs. Jordan; from 1790 to 1811 she was the mistress of the Duke of Clarence; died at St. Cloud, 5 July, 1816, having left England to avoid her creditors.

I. MRS. JORDAN IN THE CHARACTER OF THE COMIC MUSE, SUPPORTED BY EUPHROSYNÉ, WHO REPRESESSES THE ADVANCE OF A SATYR.

Royal Academy, 1786, No. 163 (with the above entry).

The Comic Muse is fleeing from a satyr, and is seeking the protection of a female figure, supposed to represent Innocence, who holds her with her left arm, and warns off the satyr with her right hand. The Muse is clad in white, spangled with stars, and holds a mask in her left hand. Canvas, 58 × 94 in. E. Law's "Royal Gallery at Hampton Court," ed. 1898, No. 359.

ENGRAVED in mezzotint by T. Park, 27½ × 15 in., 1 Aug 1787. (C.S. 959.) The following advertisement, which appeared in a newspaper, 18 May, 1786, will be read with interest in connection with this engraving: "Proposals by J. Hoppner, for publishing by Subscription, from a picture now exhibiting at the Royal Academy, a whole-length Portrait of Mrs. Jordan in the character of the Comic Muse; to be engraved by an eminent Artist. Size of the plate 25 inches by 18. Price to subscribers One Guinea; half to be paid at the time of subscribing, the other half on delivery of the print. Subscriptions to be taken at Mr. Hoppner's, Charles Street, St. James's Square."

NOTES.—"The picture seems to have been purchased by the King, for it does not appear to have been in the Collection of the Prince of Wales at Carlton House. It hung for many years at Hampton Court Palace, and after a short sojourn at St. James's Palace, was removed in 1902 to Buckingham Palace."—Lionel Cust's



"The King's Pictures," with full-page plate. The contemporary criticisms of the above portrait were numerous, and not all were complimentary. "Hoppner, whose pencil refines also every day, dishonestly treats the *Jordan Mania* of his poor countrymen:—The face is flattery, almost out of likeness—and it is yet less likely that her limbs should not be displayed—with these exceptions as to the portrait, it is a pretty and well-painted picture" ("Public Advertiser," 3 May, 1786). "Mrs. Jordan's stature does not answer the accepted ideas of Thalia, a *dwarfish muse* cannot be the presiding genius of *mature comedy*" ("Morning Herald"). From another newspaper cutting, undated, in Messrs. Colnaghi's collection, we read: "Hopner is painting Mrs. Jordan as the Comic Muse, and promises to make as good a picture, at least as well painted, as Jupiter and *Joey!*" "This season [1785] I saw Mrs. Siddons in 'Venice Preserved' and 'The Grecian daughter,' and also Mrs. Jordan, who made her *début* in 'The Romp.' I met the latter often at Hoppner's, to whom she sat for Thalia, as being esteemed the greatest comic actress of the day" ("Journal of Mrs. Papendiek," vol. i, p. 232).

## 2. MRS. JORDAN IN THE CHARACTER OF HYPOLITA.

Royal Academy, 1791, No. 440.

HALF figure, life size, directed to right, full face; brown wig; white silk male dress, lined with blue and trimmed with blue and silver embroidery, high blue and black hat with white ostrich feathers; eyeglass in right hand, hilt of sword seen at left side; dark background. Canvas, 30 × 25 in.

The property of Sir E. D. Stern. Purchased from the Earl of Errol by Messrs. P. and D. Colnaghi and Co.

Exhibited, Agnew's Twenty Masterpieces, 1899, No. 6; Royal Pavilion, Paris Exhibition, 1900; Birmingham Museum and Art Gallery, 1903, No. 11 (Edward D. Stern, Esq.).

ENGRAVED in mezzotint by J. Jones, as HYPOLITA, 15 × 10 $\frac{7}{8}$  in., 1 March, 1791; of which there are two states in British Museum, (1) proof before the title, and (2) proof with the title in open letters. A proof impression of this engraving was exhibited at the Society of British Artists, 1791, No. 113. Print inscribed to Her Grace the Duchess of Devonshire. The picture has been frequently reproduced; e.g., "Burlington Magazine," Nov., 1903; and in the illustrated catalogue of the Birmingham Exhibition; it forms the frontispiece to Frances A. Gerard's "Some Fair Hibernians," 1897.

NOTE.—Mrs. Jordan acted as "Hippolita" in Cibber's "She would and She would not," in Feb., 1789. See "Diary" of the Right Hon. William Windham, p. 164.

## 3. HALF figure, nearly full face, looking to right, in crimson dress cut low; left arm bare to elbow; brown wavy hair. Canvas, 30 × 25 in.

Beef-Steak Club collection of Paddy Green.

Sir Henry Irving's collection, Green Room, Lyceum Theatre.

Sedelmeyer's "Six Hundred Paintings," 1900, No. 93, with an illustration.

Exhibited at Berlin, "Gemälde Englischer Meister des XVIII Jahrhunderts," April, 1903, No. 23.

## 4. THREE-QUARTER figure, seated in a landscape and close to tall trees, facing to front and looking to left; in white low dress with short sleeves, a long old-gold coloured glove on right hand and arm, holding in her hands the strings of a satchel which rests on her lap; brown hair bound with ribbons. Canvas, 50 × 40 in.

The property of Messrs. Sully and Co.

A portrait of Mrs. Jordan was in the Hoppner Sale of 1823, lot 18. See also *infra* BROUNCKER, MRS.; and for "Mrs. Jordan as Rosalind," *infra* GOODALL, MRS.







## KEITH, ADMIRAL VISCOUNT

**G**EORGE KEITH, fourth son of Charles, 10th Baron Elphinstone; born in 1746; entered the Royal Navy, Lieutenant 1770, Captain 1775, Rear-Admiral and K.B. 1794, Vice-Admiral 1795; reduced the Cape of Good Hope and the Dutch East Indies, and captured a Dutch squadron in Saldanha Bay; raised to the Irish peerage, 1797; second in command of the Mediterranean fleet under Earl St. Vincent, 1798; captured Genoa and Malta; Commander-in-chief on the North Sea station, 1803-1807; Viscount of the United Kingdom, 1814; died 10 March, 1823.

THREE-QUARTER figure, in naval uniform, with the riband of an order passing over right shoulder to left side, standing, directed to front, looking to the left, right hand in waistcoat; powdered curly wig. Canvas, 50 × 40 in.

At Windsor Castle.


ENGRAVED in mezzotint from a portrait painted for the Prince of Wales, by S. W. Reynolds,  $17\frac{1}{4} \times 13\frac{3}{4}$  in., 13 May, 1800, and published by G. Riley, 65, Old Bailey; arms in centre, with motto of the Bath and "cause causit," an excessively rare mezzotint; by Meyer from a drawing by Jackson, in Cadell's portraits; by W. Holl, in stipple,  $3\frac{3}{8} \times 4\frac{1}{2}$  in., for W. Jerdan's "National Portrait Gallery," vol. i, 1830; by Ridley in an oval, 3 × 4 in., for the "Naval Chronicle," 1803. Reproduced by process in "The Paget Papers," 1896, i, 252; and photogravure from the original picture in "Scottish Portraits," ed. by J. L. Caw, 1902, Plate XCI.

Exhibited, Naval Exhibition, 1891, No. 387 (Her Majesty the Queen).

NOTES.—"Mr. Riley, on Tuesday, had the honour of presenting to his Royal Highness the Prince of Wales a proof impression of a Portrait of the Right Hon. Admiral Keith, engraved by Mr. Reynolds from a picture of Mr. Hoppner's, painted for the Prince a short time before the Noble Lord's departure to take Chief Command in the Mediterranean. The Print met his fullest approbation, and his Royal Highness, with his usual politeness, allowed Mr. Riley permission to inscribe it to him."—Newspaper cutting (Colnaghi Coll.), undated, but *circa* 1800. "An admirable example of that facile and pleasing, but not very profound or satisfying, painter, arranged with skill, and rather more searching in characterization than is usual in his work, it conveys an adequate sense of the subject's abilities, while the formation of the head, with its low squarish forehead and the projection of the facial bones towards the chin, is indicated without being insisted on, as in the drawing by J. Jackson and some other renderings" (J. L. Caw's "Scottish Portraits").


See also ELPHINSTON, HON. MERCER.

## KELVIN, MISS

ALF figure, in white dress with a green bow at her bosom and a green girdle. "The face, which is fresh and strong in colour, is framed by a mass of light curly hair and is in strong contrast against a mass of trees in the background, below the branches of which is a glimpse of a sunlit landscape . . . the soft tones of the white drapery harmonize with the general refinement of tone." Canvas, 30 x 25 in.

Purchased from the family for whom it was painted by Messrs. T. Agnew and Sons; sold at auction at the Mendelssohn Hall, New York, April, 1904, lot 108, 9,300 dollars.

## KEMEYS-TYNTE, CHARLES KEMEYS

F Halswell House, Somersetshire, and Kevanmably or Cefn Mably, Glamorganshire; only son of Col. Johnstone, who married Jane Hassell, niece and heiress of Sir Charles Kemeys-Tynte, 5th Bart., whose surname they assumed; born 29 May, 1779; Colonel of the West Somerset Cavalry; J.P. and D.L., F.A.S.; died 22 Nov., 1860.


WHOLE-LENGTH portrait of a young man of about sixteen years, looking to left, in dark brown swallow-tail coat, knee breeches and stockings; holding in his left hand a beaver hat (which looks considerably too large for him) and in his right a walking-stick or cane; hair short over the forehead and falling over the shoulders; background, lake and trees to the extreme right and left. Canvas, 90 x 56 in.

At Halswell Park, Bridgwater, Somerset (Charles T. H. Kemeys-Tynte, Esq., J.P., great grandson).

## KENISTON, MRS.

The only record of this portrait is the Hoppner Sale, 1823, lot 20.

## KENT, EDWARD, DUKE OF

OURTH son of George III, and father of her late Majesty Queen Victoria; born 2 Nov., 1767; educated at Göttingen and Hanover; served with distinction in the army in Canada and the West Indies; Governor of Gibraltar, 1802; married Maria Louisa Victoria, widow of the Prince of Leiningen, 20 May, 1818; died suddenly at Sidmouth, 23 Jan., 1820.




HALF-LENGTH, standing to right, in military uniform, sword in right hand. Canvas, 42 × 30 in.

At Windsor Castle.

Exhibited, South Kensington, 1868, No. 196 (Her Majesty the Queen).

A replica or study in oils of above was in the Hoppner Sale of 1823, lot 31.

## KENYON, LADY


ARGARET EMMA, only daughter of Sir Thomas Hanmer, Bart., of Hanmer, co. Flint; born in 1785; married, 1 Feb., 1803, George, 2nd Baron Kenyon, of Peek Hall, Lancs.; died 24 Feb., 1815.

HALF figure, directed to front and looking at the spectator; dark dress cut low, with white waistband; dark hair falling in ringlets over forehead.

ENGRAVED in mezzotint by Meyer, folio (a private plate, the property of Lord Kenyon); in two states (i), proof before letters; and (ii), with name; and as a full-page plate in "The Portfolio" monograph entitled "Fair Women," July, 1894, p. 60.

Exhibited, Grafton Gallery, "Fair Women," 1894, No. 111 (Lord Kenyon).


## KEPPEL, THE HON. MRS.

OUISA, one of the natural daughters of Sir Edward Walpole, K.B., and sister to Maria, Duchess of Gloucester; married, 13 Sept., 1758, Frederick Keppel (son of 2nd Earl of Albemarle, Canon of Windsor, and in 1762 Bishop of Exeter; died 27 July, 1813.

HALF figure, seated to front and looking to left; white dress cut low; curly hair powdered; black ribbon round throat; black cloak; red coral necklace; trees and column in the background. Canvas, 30 × 25 in.

Exhibited, Messrs. Agnew's Gallery, 1908, No. 19.

## KING, LORD

ETER, 7th Lord King; born 31 Aug., 1776, succeeded his father, 23 Nov., 1793; married, 26 May, 1804, Hester, daughter of Hugh, Earl Fortescue; died 4 June, 1833.

Painted in 1805.

Royal Academy, 1807, No. 38.

HEAD and shoulders, head slightly turned to right; dark coat, white stock; dark hair falling in curls over forehead; dark background. Canvas, 30 × 25 in.

At Holland House, Kensington (Earl of Ilchester).

Mentioned in Princess Marie Liechtenstein's "Holland House," i, 282.

NOTE.—“There used to be a portrait of Lord King, by Hoppner, at Holland House, in Lady Holland's time, fifteen or twenty years ago. It hung in one of the north rooms on the ground floor, I think the room adjacent to the entrance hall, but it was much too high up in the left-hand corner, higher than the windows, in a bad light. As far as I could judge, and see, or can remember, it was very good and interesting, and I should be very glad to hear what has become of it, presumably it would have come into Lord Ilchester's possession, and may be there now. I think the ‘Hoppner’ at Holland House was only a head and shoulders, which might of course have been cut down from an unfinished half-length; it was a full face, or nearly so. As to dress, I think it was with the high neck-cloth that began with the Directory, and I imagined it not to be later than 1804 or 1805.”—*Letter from the Earl of Lovelace, 24 Jan., 1899.*

## KING, LADY [*i.e.*, MRS.]

A sketch or study of “Lady” King was in the Hoppner Sale of 1823, lot 11. See under BURRELL, LADY.

## KINGSMAN, MISS

The only record of this portrait is the Hoppner Sale, 1823, lot 11.









LADY CAROLINE LAMB

From a photograph by Braun, Clement and Co.

*Stalgensche. Mann. Clement & Co.*









## LADE, LADY

**P**OSSIBLY Mary, daughter of Ralph Thrale and sister of Henry Thrale, M.P. for Southwark, who married Sir John Lade, and died 22 April, 1802; or more probably a Mrs. Smith, "a woman of the town," who married their only son, Sir John Lade ("who contrived to waste the whole of a fine fortune before he died," 10 Feb., 1838). See G. Birkbeck Hill's edition of Boswell, iv, 412.

A sketch or study was in the Hoppner Sale, 1823, lot 26.

## LAMB, LADY CAROLINE

**O**NLY daughter of Frederick, 3rd Earl of Bessborough; born 13 Nov., 1785; married, 3 June, 1805, the Hon. William Lamb, afterwards 2nd Viscount Melbourne, Prime Minister (see previous entry); died 25 Jan., 1828. This lady was a novelist, and acquired additional notoriety as a friend of Byron.

THREE-QUARTER figure, nearly full face, brown hair; bluish-white dress, open at neck, with blue bows and waist-band; gray scarf over right shoulder and arm; foliage background. Canvas, 30 × 25 in.

At Althorp (Earl Spencer); there is another version at Lady Cowper's, Panshanger; see Mary L. Boyle's "Catalogue" of the pictures at Panshanger, p. 461.

## LAMB, HON. MISS [BY HOPPNER AND JACKSON]

**F**MILY MARY, eldest daughter of the 1st Viscount Melbourne; born 21 April, 1787; married, first, 21 July, 1805, Peter, 5th Earl Cowper (who died 27 June, 1837), and secondly, 16 Dec., 1839, Henry John, Viscount Palmerston; died 11 Sept., 1869.

This portrait was commenced by Hoppner and finished after his death by Jackson.

IN yellowish-green gown; pearl necklace; floating scarf; arms crossed, holding a

\*

gray hat with feathers in right hand; background, a stormy sky. Canvas, 36 x 28 in.

At Panshanger (Lady Cowper). Mary L. Boyle's "Catalogue" of Pictures at Panshanger, p. 265.

## LAMB, HON. HARRIET, AND LAMB, HON. EMILY



DAUGHTERS of Sir Peniston Lamb, 1st Viscount Melbourne; for the elder daughter see previous entry, LAMB, HON. MISS. Her younger sister, Harriet Anne, was born 27 July, 1789, and died 9 June, 1803.

An unfinished picture of the above is at Petworth, with verses by George O'Brien, Earl of Egremont. "Catalogue of Pictures at Petworth," 1856, No. 407.

## LAMB, HON. WILLIAM, VISCOUNT MELBOURNE



ELDEST surviving son of Sir Peniston Lamb, 1st Viscount Melbourne; born 15 March, 1779; succeeded his father in July, 1828; M.P. for Leominster, 1807; Chief Secretary for Ireland under Canning, Goderich, and Wellington; Prime Minister, 1834 and 1835-1841; died 24 Nov., 1848.

Painted in 1797.

HALF figure, face three-quarters to right; dark fancy dress, slashed with red; ruff around neck; Order suspended with blue riband. Canvas, 30 x 25 in.

At Windsor Castle, in corridor. Mentioned in Mrs. Jamieson's "Private Galleries of Art in London," p. 75. See also MELBOURNE, ELIZABETH, VISCOUNTESS.

## LAMBTON, LADY ANNE, AND CHILDREN



ANNE BARBARA FRANCES, second daughter of the 4th Earl of Jersey; born 22 March, 1772; married, first, 19 June, 1791, William Henry Lambton, M.P. for Durham (who died 1797); and secondly, on 4 Feb., 1801, Hon. Charles William Wyndham, brother of the Earl of Egremont; died 21 April, 1832. The four children are: JOHN GEORGE, born 12 April, 1792, created Earl of Durham in 1833, and died 28 July, 1840. WILLIAM HENRY, born 27 March, 1793; died 3 April, 1866. FRANCES SUSAN, born 6 Sept., 1794; married, first, in 1811, the Hon. Frederick Howard (who fell at Waterloo), and secondly, as his second wife, in 1819, the Hon. H. F. C. Cavendish; died in 1840. HENRY WILLIAM, born 21 Oct., 1795; died 23 Nov., 1826.

Royal Academy, 1798, No. 210.













WHOLE-LENGTHS, Lady Anne standing towards left, facing and looking towards right, turban, light dress; right elbow on pedestal of two fluted columns behind her, left hand to bosom; her daughter standing before her, whose hand is raised in request to her eldest brother to close up a sword which he is drawing from the scabbard; behind him, to right, the second boy; the third boy is sitting in front towards left, looking at shoe which he has just drawn off his right foot; vase to left, landscape in distance to right. Canvas, 96 × 70 in.

At Lambton Castle, Durham (Earl of Durham).

ENGRAVED in mezzotint by J. Young, 26 × 18½ in., 6 April, 1799, in the third state the names of personages erased, and instead the title of "Domestic Happiness" added (C.S., 1637). A first state, with large margins of this engraving realized 300 guineas at Christie's, 22 Jan., 1901. A photographic reproduction of the picture appears in S. J. Reid's "Life and Letters of the First Earl of Durham," 1906, vol. i, facing p. 40.

NOTE.—From an unnamed and undated cutting in Mr. T. Humphry Ward's collection we have the following criticism of the picture whilst it was hung at the Royal Academy: "One of the finest ornaments of the exhibition . . . the face of Lady Lambton is blended with a *sadden'd tint* such as might be supposed to mark the features of an *affectionate widow*." The Earl of Liverpool possesses a copy of this work in pastel (25½ × 19 in.) by Miss Lancaster Lucas, done from a coloured engraving; and also another by Cecil George Savile, 4th Earl of Liverpool.

## LANE, LOUISA



LIFE of John Lane, Esq., of Herefordshire.

THREE-QUARTER-LENGTH of a young lady, seated, directed slightly to left, full face; light dress, dark cape; round hat, with lace frill; gloved hands crossed in lap.


ENGRAVED in stipple, 8 × 6½ in., by J. Baldrey, 10 Dec., 1782, quarto, as "Cecilia," published by W. Dickinson.

NOTE.—"John Lane, Esq., of Herefordshire" is probably an error for Theophilus Lane, Esq., of Ryelands, co. Hereford. An obituary notice of this gentleman (whose first wife was Juliana, daughter and co-heir of Bampfylde Rodd, Esq., of The Rodd, Herefordshire, and Stoke Canon, co. Devon), appears in the "Gentleman's Magazine," Oct., 1792, p. 963. He died at Leghorn, Italy, aged seventy-two, in 1792, and is characterized as "a man of true piety and warm, but unostentatious, beneyolence," and as "a fine model for men of opulence to form themselves upon." "The expensive turn," continues the writer, "of his second wife deprived him for many years of the pleasure of living in this country." The Louisa Lane of Hoppner's portrait may have been the second wife.

## LANGFORD, DR.

The only record of this portrait is the Hoppner Sale, 1823, lot 27.

## LANGHAM, LADY

ENRIETTA ELIZABETH FREDERICA, only daughter and heiress of the Hon. Charles Vane, of Mount Ida, co. Norfolk, and niece of the 1st Earl of Darlington (now merged into Cleveland); married, as his first wife, 20 Aug., 1795, Sir William Langham, 8th Bart.; died 11 Nov., 1809.

1. WHOLE-LENGTH, directed to right, looking at spectator; light dress cut low, with sash flowing behind; left hand held to the bosom; dark hair bound with broad white ribbon. Canvas, 90 × 56 in.

ENGRAVED in stipple by C. Wilkin, 2 June, 1800, with arms beneath, in the series now known as "Bygone Beauties," and frequently repeated, notably in colours, "The Connoisseur," vol. i, 1902, p. 25; there is an autotype plate, 8 × 6½ in., from this engraving; it has also been engraved in stipple by R. Cooper, 3¼ × 4½ in., for "La Belle Assemblée," Jan., 1809; and again in stipple by E. Tily, 11 × 13½, and printed in colours, 1903.

Christie's, 16 June, 1894, lot 126, the property of the late Capt. Charles William Selwyn, R.H.G. ("from the collection of the late Sir James Langham, Bart."). A splendid picture in the finest possible condition. It was purchased by Mr. C. Davis.

2. Canvas, 54 × 44 in.

Exhibited, Agnew's Ninth Annual Exhibition, 1903, No. 16. Probably the same picture as above described.


## LANGTON, MARGARET

This engraved portrait, which is sometimes catalogued as by Hoppner, is by C. F. de Breda. An example of this very rare print was lot 197 at Sotheby's on 13 May, 1907, and realized £15 10s.

## LANSDOWNE, MARQUESS OF

A portrait of the Marquess of Lansdowne, "attributed to Hoppner," is at Burley-on-the-Hill, the property of G. H. Finch, Esq. See "History of Burley-on-the-Hill," vol. ii, p. 34.

## LASCELLES, MRS. (COUNTESS OF HAREWOOD)

ENRIETTA SAUNDERS, elder daughter of Sir John Sebright, 6th Bart.; married, 3 Sept., 1794, Henry Lascelles, Esq., who succeeded his father as 2nd Earl of Harewood on 3 April, 1820; died 15 Feb., 1840.

Royal Academy, 1796, No. 253, as "Portrait of a Lady."



THREE-QUARTER figure, seated in front, both arms resting on the edge of a vase; pinkish gray dress, open in front; foliage background. Canvas, 50 × 40 in.

Exhibited, Old Masters, 1886, No. 151 (Earl of Harewood).

NOTE.—“This is unquestionably the finest and best picture by the Master in the present Exhibition; it has been executed with fewer of his tricks than usual.”—PASQUIN’S *Critical Guide to the Exhibition of the Royal Academy*, 1796 (p. 15).

## LATOUCHE, ROBERT



OF Harristown, Ireland; educated at Eton, where he was in the upper school in 1796; M.P. for Kildare continuously from 1802 to 1826; married, 17 April, 1810, Lady Emily Le Poer Trench, daughter of 1st Earl of Clancarty; died in May, 1844.

HALF figure, apparently standing, looking at spectator, three-quarter face; dark blue or black coat, with brass buttons, open above, showing white frill neckcloth. Canvas, 30 × 25 in.

At Eton College.

## LAW, MATTHEW



OF Dunmore, co. Donegal, Ireland.

HEAD and shoulders to elbows, looking towards his right, little more than profile; in dark plum-coloured coat, large white stock; face exquisitely painted; lips and cheeks have a rich carmine tint; hair falling in curls over forehead. Canvas, 30 × 25 in.

The property of H. S. Kennedy Skipton, Esq., a collateral descendant.

NOTE.—Miss Law, daughter of Matthew and Mrs. Law, married James McCree, shipowner and merchant of Derry; their daughter married Dr. Alexander Skipton, grand-uncle of the present owner, who inherited two portraits from Dr. Skipton’s son George. Matthew Law is said to have “made money” in India, and on reference to Dodwell and Miles’ “List,” we find the following chronological entries concerning the various stages of his career as a civilian in the employ of the H.E.I.C.: “1797, Oct. 9, writer; 1798, March 27, Assistant to Register to Court of Appeal at Moorshedabad; 1802, March 11, ditto to Superintendent of Eastern Salt Chokie; 1804, Aug. 9, Collector of Government Customs at Dacca; 1805, Dec. 10, Superintendent of Western Salt Chokie; 1811, Nov. 1, suspended from the Service; 1815, in England.”

Mr. Skipton also possesses a companion portrait of Mrs. Law (wife of Matthew Law), but, judging from a photograph, this does not appear to be the work of Hoppner. Lots 4 and 10 in the Hoppner Sale of 1823 were portraits of a “Mrs. Law.”

## LAWRENCE, SIR SOULDEN



BORN in 1751; educated at St. Paul’s School and St. John’s College, Cambridge, where he graduated B.A. in 1771 as seventh wrangler; called to the Bar, June, 1784; Judge of the King’s Bench; knighted, 12 March, 1794; Judge of Common Pleas, 1808; died 8 July, 1814.

NEARLY whole-length, in robes and wig, directed to front and looking to left;



right hand holding pen and resting on a nearly upright, oblong folio volume, which rests on a table; left hand holding foolscap MS.; pillars to left and right; curtain background. (Description from the engraving.)

ENGRAVED in mezzotint by Charles Turner,  $17\frac{1}{4} \times 13\frac{3}{4}$  in., 1 March, 1808 (proof with open letters in British Museum), and reissued by Reeve and Jones, 1 Nov., 1808.

## LAWSON, SIR WILFRID



WENTH Baronet, of Brayton, Cumberland; succeeded his father in 1794; died at the age of forty-three on 14 June, 1806, *s.p.*, when the Lawson estates passed by Sir Wilfrid's will to the nephew of his wife, Thomas Wybergh, Esq., who assumed the name of Lawson, and whose brother was created a baronet, 15 Sept., 1831.

WHOLE-LENGTH, standing in a landscape; in military (Hussar) uniform, with sword and top boots; cape trimmed with fur over his shoulders, holding shako in right hand; left arm resting on a pedestal, on which is a large vase with Grecian designs; trees to right. Canvas,  $94 \times 58$  in.

At Brayton, Carlisle (Sir Wilfrid Lawson, Bart.).

ENGRAVED in mezzotint by C. Turner,  $24 \times 14\frac{7}{8}$  in., 1 Aug., 1807 (private plate); a "most brilliant and rare artist's proof, before all letters, in the first state of the plate," is mentioned in F. Harvey's "Catalogue," 1896, No. 2534. A reproduction of this engraving appeared as frontispiece to Messrs. Sotheby's Sale, March, 1907. The copper plate is still preserved at Brayton.

NOTE.—The above Sir Wilfrid Lawson was a distinguished collector, and formed not only a fine library but also an extensive collection of prints; one portion of the prints was sold at Christie's in June, 1903, and the other at Sotheby's in March, 1907, the total amount realized being £26,433 7s. 6d.

## LAWSON, LADY



ANNE, daughter of John Hartley, Esq., of Gillfoot, Cumberland; married Sir Wilfrid Lawson, 10th Bart.; died 30 Nov., 1811, aged forty-six.


WHOLE-LENGTH, standing in a landscape and leaning against a pillar, looking to her left; in black dress cut low. Canvas,  $93\frac{1}{2} \times 57\frac{1}{8}$  in.

At Brayton, Carlisle (Sir Wilfrid Lawson, Bart.).

LEEDS, COUNTESS OF. *See* TOWNSHEND

LEGGE, LADY CHARLOTTE. *See* DUNCOMBE

## LEGGE, HON. AND REV. EDWARD


 FOURTH son of William, 2nd Earl of Dartmouth; born 18 Dec., 1769; matriculated at Christ Church College, Oxford, 14 June, 1784; B.A., 1788; Fellow of All Souls College, 1789; D.C.L., 1805; Warden, 1817-1821; Prebendary of Winchester, 1795, and of Canterbury, 1797; Canon of Windsor, 1802, and Dean, 1805; Bishop of Oxford, 1815, until his death, 27 Jan., 1827.

To waist, directly facing front, looking to right; dark coat, white stock; badge of an order, presumably of the Garter (of which he was Registrar), suspended from his neck; right hand (only one seen) resting in lappel of coat.

ENGRAVED in mezzotint by C. Turner,  $11\frac{3}{4} \times 9\frac{7}{8}$  in. ("J. J. [*sic*] Hoppner"), 30 Sept., 1809; of this there is a spurious proof in British Museum; a later impression is dated 1 June, 1810.

NOTE.—Bishop Legge was also painted by Owen, of whose portrait there is a copy in the Dining Hall, Christ Church, Oxford.

## LEGGE, HON. HENRY

 IFTH son of William, 2nd Earl of Dartmouth; born 23 Jan., 1765; educated at Christ Church, Oxford; B.A., 1785; M.A., 1788; a Student until 1829; Barrister-at-Law, Middle Temple, 1790; Benchet, 1830; Commissioner of the Navy, Director of Greenwich Hospital, and Under-Secretary of Irish Affairs; died 18 April, 1844.


HALF figure, directed to front, looking slightly to left; dark coat buttoned up, white neckerchief; own gray hair; wall background. (Description from the engraving.)

ENGRAVED in mezzotint by Charles Turner,  $11\frac{1}{2} \times 9\frac{1}{4}$  in., 29 July, 1809; a later impression is dated 4 June, 1810, proof with open letters in British Museum.

LEIGHTON, LADY. *See* STANLEY, MISS LOUISA




## LENNOX, LADY MAY

ROBABLY the eldest daughter of Charles, 4th Duke of Richmond; born 15 Aug., 1790; married, 11 March, 1820, Charles Augustus Fitzroy (afterwards Sir Charles), eldest son of the third son of the 3rd Duke of Grafton, by Frances Mundy [*q.v.*]; she died 7 Dec., 1847.

HALF-LENGTH, three-quarters to right, seated in a crimson leather elbow chair; black dress crossed by a white fichu high to the throat; powdered hair curled round the face; background pale stone colour; a crimson curtain festooned across the top and falling behind the figure to the left. Canvas, 40 × 24 in.

Exhibited, Grafton Gallery, "Century of British Art," 1889, No. 114 (H. Buttery, Esq.).


## LEWIS, THOMAS FRANKLAND

LDEST son of John Lewis, Esq., of Harpton Court, co. Radnor, by his second wife, Anne, daughter of Sir Thomas Frankland, Bart., of Thirkleby Park, co. York; born 14 May, 1780; educated at Eton (1793-1796) and Christ Church College, Oxford, where he matriculated 24 April, 1798; M.P. for Beaumaris, Radnor, etc., 1812-1855; Privy Councillor, 1828; Vice-President of Board of Trade, 1828; Treasurer of Navy, 1830; Commissioner of Poor Laws, 1834-1839; created a Baronet, 11 July, 1846; died 22 Jan., 1855.

HALF figure, to front, looking to right; brown hair; white neckcloth and lace cravat, white waistcoat, dark coat not buttoned; red curtain background. Canvas, 30 × 25 in.

At Eton.

## LEWISHAM, LORD

LDEST son of William, 2nd Earl of Dartmouth; born 3 Oct., 1755; educated at Christ Church, Oxford; M.A., 1775; D.C.L., 25 Oct., 1778; M.P. for Plymouth, 1778-1780; Staffordshire, 1780-1786; succeeded his father as 3rd Earl, July, 1801; Lord Warden of the Stannaries, etc., 1783; President of the India Board, 1801; Lord Steward of the Household, 1802-1804; Lord Chamberlain, 1804; K.G., 27 May, 1805; died 10 Nov., 1810.

Royal Academy, 1783, No. 175, as a "Portrait of a Nobleman."

A portrait of Lord Lewisham by Hoppner is referred to in the "Morning Herald's" (30 May) criticism of the Royal Academy Exhibition of 1786; but neither this nor the following has been traced, and neither is known to the present Lord Dartmouth.



## LEWISHAM, LADY



LADY FRANCES FINCH, second daughter and ninth child of Heneage, 3rd Earl of Aylesford; born 9 Feb., 1761; married, 24 Sept., 1782, George, Viscount Lewisham (see preceding entry), afterwards 3rd Earl of Dartmouth; died 21 Nov., 1838.

Royal Academy, 1783, No. 216, as a "Portrait of a Lady of Quality."

## LILFORD, LORD

The only record of this portrait is the Hoppner Sale, 1823, lot 25.

## LINLEY, MR.



HE musician. Thomas Linley, brother-in-law of R. B. Sheridan, and who, "after giving promise of extraordinary excellence as a musician and composer was drowned in 1778" (W. Fraser Rae's "Sheridan," ii, p. 167).

THREE-QUARTER-LENGTH figure of a young man, standing in a landscape, turned slightly to the right, looking to left; black coat, white waistcoat and necktie; right hand rests on stick; left resting on his hip and holding gloves; long dark curly hair falling over his shoulders. Canvas, 46 x 36 in.

From the family of Mr. Linley; Sedelmeyer's "Seventh Hundred Paintings by Old Masters," 1901, No. 88, with photographic reproduction.

## LINWOOD, MISS MARY



HE artist in needlework and musical composer; born at Birmingham in 1755; her exhibition in Leicester Square, London, was for many years an attractive resort; it consisted of nearly one hundred pictures in worsted work, copies from paintings by the best masters; the largest of these was finished by Miss Linwood when in her seventy-fifth year; at her death the collection was sold by auction, but the "Salvator Mundi," copied from Carlo Dolce, she bequeathed to the Queen; she died at Leicester in 1845.

THREE-QUARTER figure, directed to left, head turned and looking at spectator; white dress cut low, arms bare to elbow; brown hair falling over her shoulder; she holds in her lap a roll of various coloured wools; red curtain background. Canvas, 38 x 28 in.

At South Kensington Museum; bequeathed by Miss Ellen Markland.

Illustrated in H. P. Skipton's "John Hoppner," 1905, facing page 114 (in error as "Miss Linley").

LIVERPOOL, EARL OF. *See* HAWKESBURY

## LLOYD, CAPT. RICHARD

Royal Academy, 1786, No. 3, as a "Portrait of a gentleman."

NOTE.—"The likeness is good, the character animated, and the colouring clear."—*Morning Herald*, 17 May, 1786.

## LOCKE, WILLIAM



LDEST son of William Locke, Esq., of Norbury Park, Surrey, a well-known art patron; born in 1767, an artist of promise, pupil and friend of Fuseli, who dedicated his Lectures on painting to him; one of Locke's pictures, "The Last Moments of Cardinal Wolsey," was engraved by C. Knight; some etchings and drawings by him are in the British Museum; Locke sold Norbury in 1819, and lived chiefly in Rome and Paris; died in 1847.

HALF-LENGTH, in nearly circular frame, a youth, directed slightly to left, facing and looking to front; long hair; collar open; blue coat, buttoned at waist, red collar. Canvas, oval, 30 × 25 in.

The property of Sir William Agnew, Bart.

Angerstein Sale, at Christie's, 1896, 4 July, lot 111.

ENGRAVED in mezzotint by Charles Townley, 15 × 11 in., 1 July, 1784. Private plate.

NOTE.—Hoppner was a visitor to Norbury Park. In the William Cowden Sale at Christie's, on 9 May, 1834, lot 90 was a "View in Norbury Park, in body colours," by him.

LOFTUS. *See* TOWNSHEND, LADY ELIZABETH

## LONG, RIGHT HON. CHARLES



HIRD son of Beeston Long, Esq., of Carshalton, Surrey; born in 1760; married 28 May, 1793, Amelia, eldest daughter of Sir Abraham Hume, Bart.; Joint Secretary of the Treasury, 1800; a Lord of the Treasury, 1804; and Paymaster-General of the Forces; a Fellow of the Royal and Antiquarian Societies; a Trustee of the British and Hunterian Museums, etc.; created Baron Farnborough of Bromley Hill Place, Kent, 8 July, 1826; died, *s.p.*, 17 Jan., 1838.

Royal Academy, 1807, No. 123.



STANDING, about three-quarter figure, face turned to the left, in semi-profile; right hand resting on some papers placed on a table, on which are also an inkstand and a long quill pen; left arm hanging by his side; wearing a closely-buttoned coat with high collar, white neckerchief; nose rather long; hair brushed back and rather rough; background, a curtain and the corner of a pillar, beyond which there is a glimpse of the sky. Canvas, 50 × 40 in.

At Corwar, Newton Stewart, N.B., the property of the Hon. Mrs. Hugh F. Elliot, who inherited it with other pictures and objects of art from her father, Colonel Samuel Long, nephew and heir of Lord Farnborough; it used to be in the Library at Bromley Hill.

Exhibited, British Institution, 1843, No. 163 (Samuel Long, Esq.).

## LONGFORD, EDWARD, SECOND BARON



EDWARD MICHAEL PAKENHAM, born 1 April, 1743; a naval officer of distinction, commanded the "America" in the action with the French Fleet, 27 July, 1778, and afterwards the "Alexandra" of seventy-four guns; married, 25 June, 1768, Catherine, daughter of the Right Hon. Hercules Langford Rowley; succeeded his father as 2nd Baron on 20 April, 1776; died 3 June, 1792.

Painted about 1788.

BUST, in R.N. uniform, with white linen stock and jabot, stand-up collar with two rows of gold braid and gold buttons; lappels of coat lined with white and bordered with gold; white wig with pigtail; sky background. Canvas, 30 × 25 in.

This portrait is "attributed to Hoppner" in the Duchess of Wellington's "Catalogue of Pictures at Apsley House," 1901, No. 141.

## LONGWORTHY (OR LANGWORTH), MRS.

The only record of this portrait is the Hoppner Sale, 1823, lots 8 and 26.

## LORAINE, LADY




LIZABETH, sole daughter of Vincent Campart, Esq.; married, 26 June, 1800, Charles Loraine (who succeeded his father as 5th Bart., 19 Dec., 1809); died 5 Aug., 1829.

NOTE.—The only record of this portrait is the Hoppner Sale, 1823, lot 11. The Misses Campart, especially Elizabeth, inherited considerable beauty, and moved in London society before going to Northumberland. On the death of the 7th Bart., in 1850, his widow obtained most of the family portraits and sold them in London, and it has proved quite impossible to trace them. It is recorded that among them was a "Lady Loraine," by Hoppner (Letter from Rear-Admiral Sir Lambton Loraine Loraine, 11th Bart.). There were three Ladies Loraine in Hoppner's time: (1) Hannah Allgood, first wife of Sir William Loraine, 4th Bart. (married 19 Oct., 1776, and died 5 June, 1797); (2) Frances Campart (cousin of the above Elizabeth), second wife of Sir William Loraine, 4th Bart. (married 5 Nov., 1799, died 21 Oct., 1811; and (3) the above Elizabeth.



## LOVAINE, LORD

EORGE, LORD LOVAINE, eldest son of 1st Earl of Beverley (so created 2 Nov., 1790); born 22 June, 1778; educated at Eton (1791-1793) and St. John's College, Cambridge; M.P. for Beeralston, 1808-1830; succeeded his father as 2nd Earl of Beverley, in Oct., 1830, and on 12 Feb., 1865, his cousin, as 5th Duke of Northumberland; died 22 Aug., 1867.

BUST, to front, looking to right; fair hair; white neckcloth and cravat, dark coat; trees in distance to right. Canvas, 30 x 25 in.

At Eton College.

LYNEDOCH. *See* GRAHAM, THOMAS





## MACARTNEY, LORD



**G**EORGE MACARTNEY, born at Lissanoure, near Belfast, 14 May, 1737, educated at Trinity College, Dublin, and studied law in the Inner Temple; Envoy Extraordinary to Russia in 1764, and knighted; Governor of Granada, 1775; created Baron Macartney in 1776; surrendered Granada to the French, 1779; Governor of Madras, 1780; Ambassador Extraordinary to Pekin, 1792-1794; created an Earl in the Irish peerage; Governor of Cape of Good Hope, 1796; died at Chiswick, 31 March, 1806.

Painted in 1792.

WHOLE-LENGTH, in robes and wearing the Order of the Bath; his left hand resting on a map and pointing to China.

Sold at Bennett and Son's auction rooms, Dublin, 15 March, 1898, lot 195. A portrait of Lord Macartney, "attributed to Hoppner," in peer's robes, standing by a table on which is a map, architectural background, whole-length, dated 1792 (canvas), 93 x 57 in.; was sold at Christie's, "the property of a lady," on 7 May, 1898, lot 86. Probably the two are identical.

## MACDONALD, HON. DIANA



**E**LDEST daughter of Alexander, 1st Baron Macdonald; born 28 Sept., 1769; married, as his second wife, March, 1788, the Right Hon. Sir John Sinclair, Bart., Ulbster Castle, co. Caithness; died 22 April, 1845. IN the character of a Gipsy Girl, facing spectator, in brown dress; arms bare, resting on a stile; hair falling loosely over shoulders. Canvas, 30 x 25 in. Signed and dated, 1783.

ENGRAVED in line stipple by J. Baldrey, 1 Jan., 1783, and published under the title of "L'Allegro."

Sold at Foster's, Pall Mall, 5 March, 1902.

See also BOSVILE, WILLIAM.

## MAITLAND, LIEUT.-GENERAL SIR THOMAS



**T**HIRD (second surviving) son of James, 7th Earl of Lauderdale; born about Dec., 1759; entered the Army, of which he became Lieut.-General; Colonel of the 10th Regiment; Governor of Malta, and Lord High Commissioner of the Ionian Islands; M.P. for Haddington Burghs, 1812; a K.C.B., G.C.M.G., P.C.; died at Malta, 17 Jan., 1824.

THREE-QUARTER-LENGTH, standing, directed to left and looking at the spectator; right hand resting on the top of a cannon, left hand on hilt of sword; in uniform with four stars of various orders on his breast; white breeches; engagement in distance to the left. Canvas, 50 × 40 in.

The property of the Earl of Lauderdale.

ENGRAVED in mezzotint by Thomas Lupton,  $16\frac{1}{8} \times 12\frac{7}{8}$  in.; of this a photographic reproduction is published as frontispiece in W. F. Lord's "Sir Thomas Maitland: the Mastery of the Mediterranean," 1897.

## MALTBY, THOMAS



BORN in 175—, at the family place, at or near Northallerton, Yorkshire; married, in 1787, Miss Henrietta Crichton. His town house was in Chatham Place.

Painted, 1802-3.

THREE-QUARTER-LENGTH, standing, directed to right, looking at spectator three-quarter face; long powdered hair; white stock and cravat; dark brown cut-away coat, buttoned at top; light waistcoat, fob chain, fingers of left hand resting on papers on table, on which are also ink-pot and pen; thumb of right hand in breeches pocket; background, red arm-chair, bookshelves with books to left, open balcony, through which a church is seen in the distance, a curtain to right. Canvas, 50 × 40 in.

The property of Sir William H. Bennett, who purchased this and the companion canvas of Mrs. Maltby and child, from Colonel Maltby, grandson of Mr. and Mrs. Thomas Maltby.

NOTE.—The above biographical particulars were supplied to Sir William Bennett, who was also informed that "at the time the pictures were painted Mr. Thomas Maltby's brother was Bishop of Durham." Bishop Maltby, however, was not translated to Durham until 1816; and his father, George Maltby (who died in August, 1794, aged sixty-four), was a master weaver and deacon of the Presbyterian congregation at the Octagon Chapel, Norwich. It may be pointed out that Beechey painted portraits of George Maltby and his son the Bishop.

## MALTBY, MRS., AND CHILD



HENRIETTA CRICHTON, wife of Thomas Maltby (see preceding entry). The child was born in 1798.

Painted, 1802-3.

THREE-QUARTER-LENGTH, seated in brass-studded red arm-chair, directed to left, looking at spectator; low white dress, bare arms; brown hair with pearl band; left arm resting on lap, pearl bracelet, holding partly opened brown-covered volume in hand; right arm round child's waist; small pearl earrings; the child is in white low frock with dark sash, looking up at her mother; index finger







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Photogravure No. 1 Pall Mall East London






of left hand resting against lip; right hand holding a red apple; red curtain and pillar background, with distant view of hilly sea-shore, a church to left. Canvas, 50 × 40 in.

The property of Sir William H. Bennett, K.C.V.O.

## MANNERS, LADY LOUISA

LDER daughter of Lionel Murray, 3rd Earl of Dysart; born 2 July, 1747; married, 4 Sept., 1764, John Manners, Esq., M.P., of Grant-ham Grange, co. Lincoln (he died 23 Sept., 1792); succeeded her brother, Wilbraham, 5th Earl of Dysart, as Countess of Dysart, 9 March, 1821; died 22 Sept., 1840. The Countess, with her sons John and Charles, and her daughter, Laura, took the surname and arms of Tollemache only.

NEARLY whole figure in a landscape, dressed as a peasant, directed to left, head slightly turned to front and looking at spectator; low dress, white bodice with red stripes, greenish white skirt, red cloak, straw hat fastened under the chin with a broad ribbon; two forefingers of right hand resting on bow at waistband, left arm bare, hanging down by her side, hand gloved. Canvas, 50 × 40 in.

This picture, one of Hoppner's earliest masterpieces, was inherited by the Countess's daughter, Lady Laura Tollemache (who died in 1834); then by the Countess's granddaughter, Maria, daughter of the Hon. Charles Tollemache, second wife of Charles, 2nd Earl and 1st Marquess of Ailesbury (she died in 1895); and then by their only son, Lord Charles William Bruce, M.P., the executors of whose widow sold it by auction, as stated below.

This picture was sent by the executors to Messrs. Colnaghi and Co., where it remained for a year, and when it was insured at £4,000. Sold at Robinson and Fisher's, 1901, 27 June, lot 146, the property of the late Lady Charles Bruce, 14,050 guineas—at the time the highest amount ever paid in this country at auction for a single picture.

Exhibited at Berlin, 1908, No. 86 (Charles Wertheimer, Esq.).

ENGRAVED, in mezzotint, by Charles Turner,  $17\frac{3}{8} \times 13\frac{3}{4}$  in., 19 Oct., 1807; a very brilliant proof before all letters was bought by Messrs. Colnaghi and Co., at Sotheby's, on 29 June, 1901, for £200. An exceedingly interesting example of Turner's mezzotint (doubtless the example sold at Christie's on 15 May, 1902, lot 145), was exhibited in March, 1907, at the Leicester Galleries, London. It was Lady Louisa Manners' own copy. An envelope addressed to "Lady Louisa Manners, Pall Mall," is affixed to the margin, together with some lines in manuscript, written by Tom Moore when the lady's charms were admittedly autumnal, but still in the poet's eyes preferable to the fresher beauty of others. The verse runs:

"Thou art still so lovely to me,  
I would sooner, thou beautiful mother,  
Repose in the sunset of thee  
Than bask in the morn of another."

The picture was again engraved in mezzotint from Turner's engraving by Norman Hirst,  $17\frac{1}{4} \times 13\frac{3}{4}$  in.

11 Sept., 1901. It has frequently been reproduced in various forms and sizes since the sensational sale in 1901—*e.g.*, "Magazine of Art," Oct., 1901; "Art Journal," 1901, p. 319; Whitman's "Charles Turner," 1906, facing p. 376. It was copied in enamel ( $8\frac{1}{4} \times 6\frac{5}{8}$  in.) by H. Bone, R.A. (Royal Academy, 1824, No. 593), in whose sale, 30 June, 1832, this enamel was included.

Another version is at Ham House; this was the property of Sir John G. Tollemache Sinclair, and came from Thurso Castle, Caithness-shire. A smaller version, on canvas, about  $30 \times 24$  in., painted at the same time as the above-described picture, is the property of Mr. Hugh T. Munro, of Lindertis, Kirriemuir, N.B.

See also ST. ALBANS; and TOLLEMACHE.

## MANNERS, MR.



PROBABLY John Manners, second son of John Manners, Esq., of Pall Mall, by Lady Louisa Manners (see previous entry); married, 19 Aug., 1806, Mary, Duchess Dowager of Roxburghe; M.P. for Ilchester, Somersetshire; died 13 Feb., 1837.

Royal Academy, 1796, No. 307.

NOTE.—In the "Memoirs of Eminent English Statesmen," published *circa* 1806, John Manners is described as "a young man of a pleasing and elegant deportment" (p. 367); and as having inherited "a considerable fortune from his father, whose economy enabled him to make a noble provision for a numerous family."

## MANNERS, LORD JOHN.

A picture with this title was in the Hoppner Sale, 1823, lot 3. It may have been a sketch or study for the portrait of John, 5th Duke of Rutland (*q.v.*)

## MANNING, MRS., AND CHILD



MARY, daughter of Henry Leroy Hunter, Esq., of Beech Hill, Reading; born 4 July, 1771; married, in 1792, as his second wife, William Manning, Esq., of Totteridge, and afterwards of Coombe Bank, near Sundridge, Kent, an eminent West India merchant, agent for the Island of St. Vincent, Director of the Bank of England (of which he was Governor, 1812-13), and M.P. for Plympton, Penryn, etc., 1790-1826; Mrs. Manning died 12 May, 1847. Her youngest son, Henry Edward, became a Cardinal of the Roman Catholic Church.

The child in the picture was Caroline Catherine, who married 5 July, 1826, at St. Mary's, Bryanston Square, London, Col. Thomas Austen, M.P.; died 1 Jan., 1894.

Royal Academy, 1805, No. 129, as "Mother and Child."

1. WHOLE-LENGTHS. Mrs. Manning is seated (apparently on a balcony), looking at the child, beneath a tree and close to two tall stone pillars, in black dress cut square, bare arms, red ribbon round waist; brown hair falling over forehead, with red rosette or flower; the child, who is dressed in white frock and red shoes,



wears a red coral necklace, stands on the seat by her mother, and is looking at spectator, full face. Canvas, 50 × 40 in.

Sold by order of the executors of the late Mrs. Manning, of 57, Ennismore Gardens, S.W., at Christie's, 5 July, 1907.

Exhibited, Galerie Sedelmeyer, Paris, 1908, No. 14; and at Agnew's, 1908, No. 25.

2. A young woman in mob cap and low dress, holding in the folds of her cloak an infant, a young curly-haired child is resting on her back and smiling at the spectator; seascape and ship in distance to the left. (Description from the engraving.)

ENGRAVED in line,  $2\frac{7}{8} \times 3\frac{1}{2}$  in., by H. C. Shenton, 1833, "for the Proprietors."

NOTE.—In the Anderdon Collection of extra-illustrated catalogues of the Royal Academy, British Museum, there is a copy of the above engraving, with the note: "This I have known from the time it was painted, and it continues to be a beautiful work of art. The child is now living and married to Col. Austin of Kippington, Sevenoaks." Colonel Thomas Austen (*not* Austin), of Kippington, was M.P. for West Kent, 1845-47, and died in 1859, aged eighty-four, when he was succeeded in his estates by his nephew, John Francis Austen, Esq., of Capel Manor, Horsmonden, Kent. Anderdon married Mrs. Austen's sister. It may be further mentioned that William Manning, M.P., succeeded in 1791 to his father's business, which was carried on at New Bank Buildings, London, in partnership with John Anderdon, either the famous art collector or his father. See E. S. Purcell's "Life of Cardinal Manning," 1896, *passim*.

## MANSFIELD, WILLIAM, EARL OF



ON of David, 7th Viscount Stormont and 2nd Earl of Mansfield; born 7 March, 1777; Hereditary Keeper of the Palace of Scone; K.T., F.R.S., and F.A.S.; succeeded his father, 1 Sept., 1796; died 18 Feb., 1840.

THREE-QUARTER-LENGTH, standing, directed to left, looking at spectator; powdered hair; dark blue coat, black hat held in right hand; dark red curtain background; trees and sky seen to left. Canvas, 50 × 40 in.

At Scone Palace, Perth, the property of the Earl of Mansfield.

## MANSFIELD, FREDERICA, COUNTESS OF




AUGHTER of Dr. William Markham (*q.v.*), Archbishop of York; married the above William, Earl of Mansfield, 16 Sept., 1797; died 29 April, 1860, aged eighty-six.

THREE-QUARTER-LENGTH, standing, directed to right, looking at spectator; black dress, sleeves slashed with red; red ribbon in hair; coral necklace with pendant cross; background, dark red curtain, trees and sky. Canvas, 50 × 40 in.

At Scone Palace, Perth, the property of the Earl of Mansfield.


## MANSFIELD, LOUISA, COUNTESS OF

 DAUGHTER of Charles, 9th Earl Cathcart; born 1 July, 1758; married, first, on 5 May, 1776, as his second wife, David, 7th Viscount, afterwards, in 1793, Viscount Mansfield (he died 1 Sept., 1796); she married, secondly, 19 Oct., 1797, the Hon. Robert Fulke Greville (*q.v.*), who died 27 April, 1824; died 11 July, 1843.

HALF figure, face turned three-quarters to her right, in dark brown or bronze-coloured dress cut to V-shape, fresh complexion, dark hair, and dark background. Canvas, 30 × 25 in.

The property of the Rev. William Robert Finch Hatton, rector of Weldon, Kettering, grandson of the Hon. Robert Greville and the Countess of Mansfield.


## MARJORIBANKS, STEWART

 HIRD son of Edward Marjoribanks (who died in 1815), of Edinburgh, and Grizel, daughter of Archibald Stewart, Lord Provost of Edinburgh; of Bushey Grove, Herts, M.P. for Hythe, 1820-1847; married, in 1841, as his second wife, Lucy, widow of William, 3rd Baron Rendlesham; died 18 Sept., 1863.

HALF figure, directed to front and looking to right, in brown coat, buttoned, with broad collar and white stock; red curtain background. Canvas, 30 × 25 in.

Lord Tweedmouth's Sale, Christie's, 3 June, 1905, lot 25, as "Portrait of a Gentleman."

## MARJORIBANKS, MRS. STEWART

 LEANOR, daughter of Archibald Paxton, of London; married, as his first wife, on 1 Feb., 1798, Stewart Marjoribanks (*q.v.*); died, in child-bed, 14 Dec., 1799.

NEARLY three-quarter figure, directed and looking to left, three-quarter face, in low white dress with narrow blue sash, and long gloves, with a profusion of brown curly hair which falls in ringlets over forehead and neck and shoulders; seascape in the distance. Canvas, 30 × 25 in.

Lord Tweedmouth's Sale, Christie's, 3 June, 1905, lot 24, as "Portrait of a Lady." Illustration in the sale catalogue.







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## MARKHAM, WILLIAM



SON of William Markham, Esq., of Kingsale, Ireland; born in 1719; matriculated Christ Church College, Oxford, 6 June, 1738; B.A., 1742; M.A., 1745; D.C.L., 1752; Dean 1767-76; head-master Westminster School, 1753-65; Dean of Rochester, 1765-71; Bishop of Chester, 1771-76; Archbishop of York, 1776, until his death, 3 Nov., 1807.

Royal Academy, 1799, No. 84.

NEARLY whole-length, seated in an arm-chair, three-quarter face, to left, in (private) dark dress, breeches and black stockings, hat resting on knee, legs crossed, holding stick in left hand, short wig; curtain background. Canvas, 50 × 40 in.

At Windsor Castle.

Exhibited, British Institution, 1827, No. 83; and Old Masters, 1876, No. 277.

A replica (50 × 40 in.) of this portrait is at Kenwood, Hampstead, the property of the Earl of Mansfield.

ENGRAVED, J. Heath, 17 $\frac{1}{8}$  × 13 $\frac{5}{8}$  in. (proof before all letters in B.M.), this engraving was exhibited by J. Heath, A.E., at the Royal Academy, 1830, No. 983. Heath's engraving is *introuvable*, and its rarity is explained in the following statement from "The Review of Publications of Art," 1808, p. 170: "We hear that Hoppner's very fine portrait of Dr. Markham, the late revered Archbishop of York, is now in the hands of Mr. Heath, from which, when he has finished the engraving, only fifteen impressions are to be struck off, and the plate is then to be destroyed."

NOTE.—"We can hardly, we trust, bestow a higher encomium on this picture than to say that it seems as if it came from the hands of the late admirable President. It is a faithful and spirited portrait of the venerable Prelate, that would have produced distinction for the artist at any period of graphic excellence. The mode of sitting is simple and characteristic, and all the accessory parts of the picture mark the taste and judgment of the artist."—Newspaper criticism of the R.A. exhibition of 1799 (S. K. M.).

## MARTIN, MRS.



ELINA, daughter of Francis Beresford, Esq., of Ashbourne, Derbyshire; born in 1775; married the Rev. Samuel Martin, for fifty-three years rector of Warsop, Notts; died 2 June, 1847.

HALF figure, seated in front, full face, hands crossed in front of her; white dress, pink broad-brimmed hat, tied under her chin, pink sash; landscape background. Canvas, 30 × 25 in.

Exhibited, Old Masters, 1893, No. 23. (Executors of the late Miss Martin.)

ENGRAVED in mezzotint, J. B. Pratt, 15 $\frac{1}{8}$  × 19 in., 26 Feb., 1900.

NOTE.—The above portrait of Mrs. Martin and those of her two unmarried sisters, Frances and Judith Beresford (*q.v.*), were bequeathed by the Rev. Samuel Martin to his son, Major William Martin, then to the major's daughter, Miss Martin, and under her will to her brother, Marcus Trevelyan Martin, Esq., who died in 1908.

## MARTIN, REBECCA



FTERWARDS wife of Thomas Hickman Blagden, whom she married at Marylebone parish church, 4 Feb., 1814.

A portrait of this lady, on canvas, 36×30 in., was formerly in the possession of Dr. Rowett, of whom it was purchased by its present owner, Mr. W. M. Clarke, of Lakeside, Snarebrook, Essex.

## MARY, PRINCESS



HIRTEENTH child and fourth daughter of George III and Queen Sophia Charlotte; born 25 April, 1776; married, 22 July, 1816, her cousin H.R.H. William Frederick, Duke of Gloucester, K.G., G.C.B., etc., died 30 April, 1857.

Royal Academy, 1785, No. 222.

HALF figure, directed to and facing front, low white dress with black lace shawl, straw hat trimmed with wide ribbons, right hand and arm covered with long glove. Canvas, 36×25 in.

At Windsor Castle.

Exhibited, Society of British Artists, 1832, No. 1187; and International Exhibition, 1862, No. 139.

ENGRAVED in stipple by Caroline Watson, 4 $\frac{1}{8}$ ×6 $\frac{1}{2}$  in., and dedicated to the Queen, 1 March, 1785 (a coloured impression of this is in the Anderdon Collection, B.M.); and in mezzotint by Gerald Robinson, 18×12 in., 30 Oct., 1888. Reproduced in Moreau Vauthier's "Portraits de L'Enfant," p. xiii, and in Lionel Cust's, "The Royal Collection of Paintings," 1905, vol. ii.

## MAZARIN, LA DUCHESSE DE



ALF-LENGTH life-size figure, to left, head turned and looking at spectator, wearing white embroidered dress, pale brown silk mantle trimmed with black lace, white fichu and bonnet and black veil; red background. Canvas, 36×24 in.

Exhibited, New Gallery, 1897-8, No. 184 (George C. Raphael, Esq.).

## MELBOURNE, ELIZABETH, VISCOUNTESS



NLY daughter of Sir Ralph Milbanke, of Halnaby, co. York; married, 13 April, 1769, Sir Peniston Lamb (who was created Lord Melbourne, 8 June, 1770, and Viscount Melbourne, 11 Jan., 1781); died at Melbourne House, 6 April, 1818, aged sixty-six; buried at Hatfield Church, Herts.







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Photogravure, J. & J. Ball, Ltd., London





Royal Academy, 1799, No. 107; in some editions of the Catalogue the exhibit appears as 242, Lord Melbourne.

THREE-QUARTER face, white muslin dress, black scarf, blue ribbon in gray (or *poudré*) hair and round waist. Canvas, 30 × 25 in.


At Panshanger (Countess Cowper).

NOTES.—“A more exquisitely finished portrait than the present is not to be found in the Exhibition. . . . The artist has taken the liberty to controul the power of Time and to give that fulness of beauty which a few years ago more obviously belonged to the original; but this is an allowable freedom which critics, as well as the fair sex, are inclined to pardon. The background is hardly calculated to give sufficient relief to the figure, and suggests too much the idea of *porcelaine*.”—(Newspaper extracts, S.K.M.) The Hoppner Sale, 1823, lot 12, included a portrait of “Lady Milbourn,” by which doubtless Melbourne was intended.

See also LAMB, HON. WILLIAM.

## MELVILLE, LADY. *See* HOPE, LADY JANE

## MERCIER, MASTER

“ NEPHEW of Hoppner,” by whom the picture was presented to the boy’s mother.


WHOLE-LENGTH life-size figure of a child about three or four years of age riding on a stick in a landscape, directed to left, looking to right, full face; long golden hair, white dress with broad pink sash. Canvas, 40 × 28 in.

In the Sprague Collection.

Sedelmeyer’s “Sixth Hundred of Paintings by Old Masters,” 1900, No. 89 (with an illustration), “From a family in the South of England.” Reproduced in “Noteworthy Paintings in American Private Collections,” edited by J. La Farge and A. F. Jaccaci, 1907, facing p. 484.

NOTE.—The exact identity of the child in this beautiful picture must remain an open question. As we have no record of Hoppner having but one sister, who seems to have married J. H. Meyer, the drawing-master and engraver of Charles Street, St. James’s Square (by whom she had a son, Henry Meyer), it must be assumed, until disproved, that Master Mercier was the child of another daughter of Hoppner’s mother-in-law, Mrs. Wright. It may be mentioned as a possible clue to the identity of Master Mercier, that the French artist, Philippe Mercier, who was born in 1689, settled in London, and painted a number of portraits and domestic subjects. He died in London in 1760.

## METCALFE, SIR THOMAS THEOPHILUS

IRST baronet, of Ham, Surrey, and Chilton, Berks; born 8 Jan., 1745; served in a military capacity in the East Indies; director of the H.E.I.C., a major in the army and M.P. for Abingdon; created a baronet, 21 Dec., 1802; died 17 Nov., 1813.

1. IN middle life. Half-length, sitting, directed and facing towards left, looking

to front, white cravat, dark coat buttoned, curtain in background. Canvas, 30 × 25 in.


At Dunnichen, Forfarshire.

ENGRAVED in mezzotint by W. Wård, 15 × 11 in., 31 Oct., 1804.

2. LATE in life. Half-length, seated in wooden chair, directed slightly to right, looking at spectator three-quarter face; gray hair; white cravat; white waist-coat with high upright collar; dark coat buttoned, broad collar and lappets. Canvas, 30 × 25 in.

The property of Sir Charles Metcalfe, Bart. (great-grandson).

## METCALFE, SIR THOMAS THEOPHILUS


 FOURTH baronet; younger son of 1st baronet (and brother of the 2nd and 3rd baronets); born 2 Jan., 1795; entered the service of the H.E.I.C., Commissioner of Revenue, 1835; Judge of the Delhi territory, 1832; Agent to the Governor-General of India at the court of Delhi; died 3 Nov., 1853.

Painted about 1805.

HALF figure, seated, directed to left, looking at spectator three-quarter face; long dark hair, falling over forehead; white high stock with high white collar, dark coat with velvet collar. Canvas, 30 × 25 in.

The property of Sir Charles Metcalfe, Bart. (grandson).

## METCALFE, CHARLES, LORD

 ECOND son of Sir Thomas Theophilus Metcalfe, 1st baronet; born 30 Jan., 1785; entered H.E.I.C., 1800; Member of the Supreme Council of Bengal, Governor of Agra, 1834; Governor-General of India, 1835; retired from the Company's service 21 Feb., 1838; Governor of Jamaica, 1839; of Canada, 1843; succeeded his brother as 3rd baronet in 1822; G.C.B., 1836; created Baron Metcalfe, 25 Jan., 1845; died, unmarried, 5 Sept., 1846.

HALF-LENGTH, when about twenty; directed slightly to right, looking at spectator nearly full face; dark hair falling over forehead and ears; white stock and frilled cravat; dark coat, buttoned, broad collar. Canvas, 30 × 25 in.

The property of Sir Charles Metcalfe, Bart. (great-nephew).







ELIZABETH, VISCOUNTESS MELBOURNE.

From a photograph by Braun, Clement and Co.







## MEXBOROUGH, ELIZABETH, COUNTESS OF



AUGHTER and sole heiress of John Stephenson, Esq., of East Burnham, Bucks, and Cox Lodge, near Newcastle-on-Tyne; born 25 April, 1762; married at St. George's, Hanover Square, 25 Sept., 1782, John, 2nd Earl of Mexborough; died, in Piccadilly, 7 June, 1821.

THREE-QUARTER-LENGTH, in circle, sitting, directed towards front, facing and looking towards right; dark dress, white bodice and frills, hat and feathers, hair in full long curls; right elbow on table to left, hands clasped, fluted pillar and curtain in background, trees in distance to right. Canvas, 40 × 30 in. A fine picture, rich in colour.

Exhibited, Grafton Gallery, Fair Women, 1894, No. 115 (Countess of Mexborough).

ENGRAVED in mezzotint by W. Ward,  $15\frac{3}{4} \times 13\frac{3}{4}$  in., 11 Dec., 1784; in the second state the plate is reduced, and the date altered to 7 May, 1785 (C. S.); another state, retouched, address erased, and, instead, "A Paris chez Pavard, Rue St. Jacques, No. 240," is recorded by Mrs. Frankau, "James and William Ward," p. 231, for which work it was copied; re-engraved by T. G. Appleton, 20 × 24 in., 23 Jan., 1890, published by Messrs. Colnaghi and Co.

## MEYER, JOHN



ON of John Meyer, when a youth

ENGRAVED in quarto size by J. Baldry, 1783 (Bromley).

NOTE.—No copy of this engraving has been traced. John Meyer, the father, may have been J. H. Meyer, the engraver and drawing-master, Hoppner's neighbour in Charles Street, who is stated by Bryan to have married Hoppner's sister; at all events Henry Meyer, a pupil of Bartolozzi, is said to be "a nephew of Hoppner." Henry Meyer died in 1847. The "Gentleman's Magazine" records the death on 12 Jan., 1795, of a "Capt. John Meyer, of the 23rd Lt. Dragoons."

## MIDDLETON, LADY

The portrait of this lady (1746-1789) at Shipley Hall, Derby, the property of A. E. M. Mundy, Esq., has "Hoppner fecit" painted in block letters on the canvas; it was reproduced in Lady Newdigate-Newdegate's "The Cheverels of Cheverel Manor," 1898, facing p. 68, as his work, but it is an undoubted Romney. See Ward and Roberts' "Romney," pp. 103-4.

## MILDMAY, JANE, LADY, AND CHILD



AUGHTER of Carew Mildmay, Esq., of Shawford House, Hants; married, 22 June, 1786, Sir Henry Paulet, 3rd Bart., who took the name of Mildmay in the succession of his wife to the estates of Hayle Grove, Somerset, and Marks, Essex; she died in Eaton Square, 6 May, 1857, aged ninety-two years. Lady Mildmay had twelve children.

The child is Edward, eighth son, born 7 July, 1797; married, first, Marianne, daughter of R. Sherson, Esq. (divorced 1830); and, secondly, 30 July, 1835, Frances L. P. Perceval; died 16 May, 1868.

Royal Academy, 1803, No. 155.

WHOLE-LENGTH, standing on a balcony or terrace, underneath a tree, directed slightly to left, and looking at spectator, in white dress with long, flowing, patterned sash or shawl; right arm round child, who is sitting on a pedestal; left hanging down by her side, the hand holding sash; the child in white, with both arms round its mother's neck, is dressed in white, with legs bare to knees; two fluted columns and vase to left; trees in the distance to right. Canvas, 76 × 54 in. This picture has been reduced in size to fit into a wall, and rather gained thereby; the reduction was carried out by Sir Henry Mildmay, 5th Bart.

The property of a member of the family.

Exhibited, P. and D. Colnaghi and Co., 1907, No. 12.

ENGRAVED in mezzotint by W. Say, 25 × 16½ in., 10 March, 1810; and again by H. Scott Bridgwater, 24¾ × 16 in., 1908, published by Colnaghi and Co.

NOTE.—“Lady Mildmay and child must stand the test of the most rigid criticism, and, although no very considerable improvement in this line could be expected from his pencil, he has certainly, in this instance outdone his former exertions.”—(Newspaper Extracts, 1803, S.K.M.)

## MILDMAY, PAULET ST. JOHN



SECOND son of Sir Henry Paulet St. John Mildmay, Bart., and Jane, Lady Mildmay (see preceding article); born in 1791; married, 12 March, 1813, Anna Maria Wyndham, youngest daughter of the Hon. Bartholomew Bouverie; died 19 May, 1845.

WHOLE-LENGTH figure of a boy standing, leaning against a stile, and facing the spectator, nearly full face; long fair hair falling over his shoulders, wide white collar open at the neck; blue coat and nankeen trousers. Canvas, 50 × 40 in.

Exhibited, Old Masters, 1893, No. 35 (Rev. A. St. John Mildmay).

A sketch in oils or replica of above was sold in the Hoppner Sale, 1823, lot 5.

## MILLS, MR.

The only record of this portrait is the Hoppner Sale, 1823, lot 25.







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Photogravure, New & Old, London





## MILNER, SIR WILLIAM MORDAUNT



MILNER baronet, born in 1754, succeeded his father in 1754; married in 1774 Diana, daughter of Humphrey Sturt, Esq.; Lord Mayor of York, 1787-1798; died at Nun Appleton Hall, co. York, 9 Sept., 1811.

WHOLE-LENGTH, standing quarter left face, looking towards observer, right hand at side and left hand on table, whereon is some document, the index finger pointing to some particular part. Resting on table is the city's state sword and mace; white waistcoat, dark knee breeches, white stockings, black shoes with buckles, wearing official robe of mayoralty, red cloth bound round and down the front with brown sable fur. Canvas, 92 × 56 in.

In State Room, Mansion House, York; with tablet inscribed: "As a Tribute of affectionate Regard to, and as a Memorial of the Publick and Private Virtues of Sir William Mordaunt Milner Baronet, One of the Representatives in Parliament of this City and Lord Mayor thereof in the Years 1787 and 1798. The Corporation of York Caused this Portrait to be taken and placed in their State Room, pursuant to a Resolution unanimously voted by them February the 4<sup>th</sup> 1799. William Ellis Esq<sup>re</sup> Lord Mayor 1799."

ENGRAVED in mezzotint by J. R. Smith, 15 × 11 in., "from an original picture painted by J. Hoppner, R.A., for the Mayor and Commonalty [of York]," 29 May, 1800.

## MILNER, LADY

The only record of this portrait is the Hoppner Sale, 1823, lot 11.

## MILTON, VISCOUNT



MILTON WILLIAM WENTWORTH, son of William, 4th Earl Fitzwilliam; born 4 May, 1786; at Eton, 1796-1802, where in 1799 he was in the fifth form, Upper School, with Catherine Hampden Hoppner, the artist's eldest son; took an active interest in politics, elected M.P. for the county of York, after the memorable contest of 1807, and retained his seat until 1833; succeeded his father, 8 Feb., 1833; died 4 Oct., 1857.

Painted at the age of sixteen (1802).

HALF-LENGTH, standing, directed slightly to left, looking at spectator; auburn hair, white stock, dark Eton coat buttoned up, and cream-coloured waistcoat; right arm resting on back of leather chair; tree in background. Canvas, 36 × 28 in.

At Wentworth Woodhouse, Rotherham (Earl Fitzwilliam).

NOTE.—There is a replica (with No. 42 on back of canvas) of this portrait at Eton College, on canvas,

36 × 28 in. G. D. Tomlinson's copy after Hoppner was exhibited at Leeds, 1868, No. 3236, by the Earl's daughter, Lady Dorothy H. Wentworth Fitzwilliam, and is now at 2, Carlton House Terrace, London, the property of Earl of Liverpool, in whose "Catalogue," 1905, it is reproduced, facing p. 54.

## MOIRA, FRANCIS, 2ND EARL (1ST MARQUESS) OF



LDEST son of 1st Earl of Moira; born 7 Dec., 1754; created Baron Rawdon, 5 March, 1783; succeeded his father, 20 June, 1793, and his mother in the ancient barony of Hastings in 1808; and advanced to the dignity of Marquess of Hastings, 7 Dec., 1816; a General in the Army; Governor-General of India, 1812, and Governor and Commander-in-chief of Malta, 1824; died 28 Nov., 1826.

1. FULL-LENGTH, figure slightly to the right, but the face turned round to the left. Dressed in uniform, with the ribbon and star of the Garter. His right hand holds a scroll of paper by his side, his left rests on a document on a table; background, a green curtain, and sky on the right. On canvas, 82 × 58 in. Behind is painted, "R.A. 1794," the year of Hoppner's election, and "The Star and Garter added 1812," in June of which year Lord Moira, after failing to form a ministry, accepted the Garter, "but," says Lord Spencer in a letter to Lord Buckingham, "whether as a calm to his honour or his understanding, it is not for me to say." This picture was received from Hoppner's widow, in June, 1810, a few months after his death.

At Buckingham Palace; until recently in the King's Privy Chamber, Kensington Palace, Ernest Law's "Guide," No. 91 (pp. 108-9), 1899 ed. See also the same author's "Royal Gallery of Hampton Court," ed. 1898, No. 358.

Exhibited, Society of British Artists, 1833, No. 48.

2. To knees, standing, in military uniform (red coat, white waistcoat and white breeches), ribbon of the Order of the Garter across breast with star at left side; looking slightly to left, nearly full face, table to right covered with red cloth, left hand on open map or document which rests on the table, right hand hanging down by side holding an unfolded paper or scroll; red curtain background. Canvas, 55 × 43 in.

In the Hall of University College, Oxford.

Exhibited, Examination Rooms, Oxford, April and May, 1906, No. 183.

3. HALF figure, nearly full face, looking to left; in red uniform with epaulettes, powdered hair. Canvas, 30 × 25 in.

The property of Lady Arthur Russell.

NOTE.—"The picture was almost certainly given by Lord Hastings to Lady William Russell, who was his niece" (Letter from Lady Arthur Russell).



4. DRAWN by F. Bartolozzi and engraved in stipple by Henry Landseer, from a portrait by Hoppner,  $18\frac{1}{2} \times 14\frac{7}{8}$  in., 25 Feb., 1804. This engraving differs entirely from Nos. 1-3, and was probably altered by Bartolozzi and the engraver. He is here engraved as the Acting Grand Master of the Most Ancient and Honourable Society of Free and Accepted Masons. To knees, seated in a large Masonic chair, directed to front, looking to left, with Masonic apron, and neckband or sash, from which depends the Masonic compass, holding in right hand a paper inscribed with an address; curtain background. (Description from the engraving.) Dedicated to the Prince of Wales and with quotation from Horace:

Virtus  
Intaminatis fulget honoribus.

5. THREE-QUARTER-LENGTH figure, standing in a landscape, directed to front, head turned, looking to right three-quarter face, in uniform, left hand resting on hilt of sword; wig. Canvas, about  $50 \times 40$  in.

The property of W. H. Lever, Esq.

NOTE.—A whole-length mezzotint by Young after Hoppner is mentioned by Evans, No. 16947, under HASTINGS, MARQUESS OF.

## MOLYNEUX CHILDREN, THE



CHILDREN of William Philip Molyneux, 2nd Earl of Sefton, who married, 1 Jan., 1792, Maria, daughter of William, 6th Lord Craven. The children are: GEORGIANA ISABELLA FRANCES, eldest child, born 15 Dec., 1792; married, 22 June, 1819, Charles Pascoe Grenfell, Esq.; died 27 June, 1826; and her next sister, MARIA, born 22 Feb., 1795.

Royal Academy, 1800, No. 104.

Two whole-length figures of children from six to nine years of age, in a landscape; the elder to right, directed to left and looking at the spectator, the younger directed to front and looking at spectator; both in white dresses, with purple waistbands, white stockings and black shoes, each with a coral necklace. Canvas,  $50 \times 40$  in.

Exhibited at Messrs. P. and D. Colnaghi and Co.'s Galleries, May, 1905, No. 2.

NOTE.—“Displays taste and fancy. The attitudes of the children are easy and natural; the heads are painted with great spirit, and the colouring, both of the figures and background, is rich and harmonious.” —*Monthly Mirror*, July, 1800, p. 15.

## MONCK, LADY E.

The only record of this portrait is the Hoppner Sale, 1823, lot 4.



## MONSON, HON. MISS

The only record of this portrait is the Hoppner Sale, 1823, lot 26.

## MONTAGU, THE HON. JOHN GEORGE



DISCOUNT HINCHINGBROOKE, eldest son of the 5th Earl of Sandwich; born 1 April, 1767; married, 2 March, 1790, Dorothy Charlotte, daughter of Stephen Beckingham, Esq., and died on 29 Nov. of the same year at Mrs. Beckingham's house, Grosvenor Square, London.

HALF figure, in an oval, looking to right; brown coat, revers of yellow brocade waistcoat falling over coat, white ruffle, powdered hair. Canvas, 30 × 25 in.

At Hinchingbrooke, the seat of the Earl of Sandwich; see Mary E. Boyle's "Catalogue of the Pictures," p. 34.

## MONTOLIEU, MRS.



MARIA HENRIETTA, daughter of James Modyford (or Modyrod) Heywood, Esq., of Maristow, Devon, and sister of Mrs. Orby Hunter (*q.v.*); married, 3 March, 1786, Lewis Montolieu, Esq. (son of Charles, Baron de St. Hypolite), of the Yorkshire Light Dragoons, subsequently a banker in Pall Mall, of 26, Albemarle Street, and afterwards of 10, Stratton Street, London, and Putney Heath, Surrey; date of death unknown. Probably this is the Mrs. Montolieu who published translations and original poems, notably a volume with the title, "Enchanted Plants," of which a fourth edition appeared in 1822.

Seated, in white dress with lilac ribbons, her head resting on her hand.

Purchased from the late Lord Oxenbridge, of Burton Hall, Lincoln; sold at Robinson and Fisher's, 27 June, 1901.

NOTE.—The Mary Clara Montolieu, who married, 20 April, 1776, her first cousin, Alexander Murray, afterwards 7th Baron Elibank, was a sister of the above Lewis Montolieu. A pedigree of the Montolieu family is published in "Miscellanea Genealogica et Heraldica," Dec., 1906 (pp. 157-162).

MORLAND. *See* BERNARD-MORLANDMORNINGTON. *See* WELLESLEY

## MORPETH, GEORGE VISCOUNT (EARL OF CARLISLE)



ELDEST son of Frederick, 5th Earl of Carlisle (*q.v.*); born 17 Sept., 1773; succeeded his father 4 Sept., 1825; Lord Lieutenant of the East Riding of Yorkshire; married, 21 March, 1801, Georgiana, eldest daughter and co-heir of William, 5th Duke of Devonshire; died 7 Oct., 1848.

Painted in 1798.

HALF figure, three-quarter face, looking to right; gray coat, white neckcloth, powdered hair. Canvas, 30 × 25 in.

At Holland House, Kensington (Earl of Ilchester).  
Princess Marie Liechtenstein's "Holland House," i, 288.

## MORRIS, MR.



OF Swansea.

Royal Academy, 1797, No. 305.

NOTE.—This is undoubtedly the "Portrait of a Gentleman," exhibited at the Royal Academy in 1797, No. 305. The "Monthly Mirror" of June, 1797, p. 344, gives the number as "364," which is that of "The Idle Girl," and that of "The Idle Girl" as "305," clearly a transposition of the numbers. The writer describes this as "a most excellent and much admired portrait."

## MORRIS, MISS

Of Swansea.

Royal Academy, 1797, No. 256.

## MOSS, CHARLES (I)



BORN in 1711; educated at Caius College, Cambridge; rector of St. Andrew Undershaft, St. James's, Westminster, and St. George's, Hanover Square; Archdeacon of Colchester; Bishop of St. Davids, and Bath and Wells; died in 1802, aged ninety.


PAINTED when an old man; three-quarter figure, sitting in a large arm-chair, directed to front and looking slightly to right; dark coat over clerical gown, thick



wig, holding spectacles in right hand, left hand is resting on arm of chair, walking stick in front, curtain background. (Description from engraving.)

ENGRAVED in mezzotint by S. W. Reynolds, 17 × 14½ in., 18 June, 1801; proof before the title in B. M.

## MOSS, CHARLES (2)


 SON of the foregoing; born in 1763; matriculated Christ Church, Oxford, 8 Feb., 1780; B.A. 1783, D.D. 1797, Chaplain House of Commons 1789, Prebendary of Westminster 1792, and of St. Paul's 1797, Chancellor of Bath and Wells, Bishop of Oxford, 1807, until his death 16 Dec., 1811.

THREE-QUARTER figure, seated in red arm-chair, directed and looking to left; gray wig, white bands, white rochet and black chimere; left hand on elbow of chair, right hand on table, on which is an upright volume, and also writing materials, papers, etc. Canvas, 54 × 44 in.

At Christ Church College, Oxford

NOTE.—In the "Catalogue of the Collection of Pictures at Christ Church College, Oxford," 1833, p. 28, this is described as by "Hoppner Jr" and is doubtless the work of John Hoppner's son Lascelles H. Hoppner, who, for some years after his father's death, painted and exhibited portraits at the Royal Academy (1811-15).

## MULGRAVE, HENRY PHIPPS, EARL OF

 HIRD son of Constantine, 1st Lord Mulgrave; born 14 Feb., 1745; succeeded his brother as 3rd Lord Mulgrave, 10 Oct., 1792; advanced to the dignity of Viscount Normanby and Earl of Mulgrave, 7 Sept., 1812; a General in the Army, and Colonel of the 31st Foot; Lord Lieutenant of the East Riding of Yorkshire, and Governor of Scarborough; Chancellor of the Duchy of Lancaster; Secretary of State for Foreign Affairs, and First Lord of the Admiralty, 1812; died 7 April, 1831. His eldest son and successor was created Marquess of Normanby, 25 June, 1838.

WHOLE-LENGTH, standing, directed to front, in general's uniform, head uncovered, sash, long boots with spurs, holding drawn sword in right hand, pointing with the upraised left hand; flags to left; background of swords, spears, standard and smoke. Canvas, about 96 × 56 in.

At Mulgrave Castle.

ENGRAVED in mezzotint by S. W. Reynolds, 24 × 15 in., 1 Jan., 1801, with arms and motto "Virtute quies."

See also PHIPPS.









*Portrait of a woman, by J. M. W. Turner*

*Portrait of a woman, by J. M. W. Turner*





## MULGRAVE, SOPHIA COUNTESS



DAUGHTER of Christopher Thomas Maling, Esq., of West Hennington, co. Durham; married, 20 Oct., 1795, Henry Phipps, Earl of Mulgrave (see preceding article); died 17 Oct., 1849.

Royal Academy, 1805, No. 21.

HALF figure, beneath trees and at an open balcony, directed to left, looking at spectator, white dress with white gauze long mantilla or shawl, which envelops her head and shoulders; dark curly hair, left arm leaning on ledge of balcony.

This was at Mulgrave Castle until recent years, but has been sold by the Marquess of Normanby. Exhibited, British Institution, 1817, No. 26 (Earl of Mulgrave).

ENGRAVED in mezzotint by G. Clint  $11\frac{5}{8} \times 9\frac{1}{2}$  in., 1 Nov., 1805,—“a brilliant engraver’s proof before all letters, very rare in this state” is described in F. Harvey’s “Catalogue,” 1896, No. 3104.

## MUNDY, EDWARD MILLER



ELDEST son of Edward Miller Mundy, Esq., of Shipley Hall, co. Derby; succeeded his father in 1767; High Sheriff for Derbyshire, 1772; colonel of the 2nd Derby Regiment of Militia, July, 1803; M.P. for Derbyshire for thirty-nine years, from 1783 to 1822; died 18 Oct. (the anniversary of his birthday), 1822, aged seventy-two.

THREE-QUARTER figure standing in a landscape, beneath an overhanging tree, directed to front and looking to left, nearly full face, brown coat (of which two buttons are fastened), white waistcoat and neckerchief, fob chain; left arm resting on ledge of rock, gloved right hand hanging down by side and holding the other glove; trees in distance. Canvas,  $50 \times 40$  in. Of the artist’s finest period, pearly gray in tone.—W. M.

The property of E. M. Mundy, Esq.

ENGRAVED in mezzotint by C. Turner,  $17\frac{1}{4} \times 13\frac{7}{8}$  in., 1 May, 1808.

## MUNDY, FRANCES



DAUGHTER of Edward Miller Mundy, Esq. (who died in 1822); born in 1773; married, 20 June, 1795, Lord Charles Fitzroy, second son of 3rd Duke of Grafton; died 9 Aug., 1797.

NEARLY whole-length, in a landscape, seated or leaning against a bank, under a tree, directed and looking to left, in white muslin dress cut low at

neck; arms bare to elbows, left hanging down by her side, right leaning on a dark cloak, which rests on a rock, the forefinger resting against her chin; hair bound with light blue ribbon. Canvas, 50 × 40 in. A fine portrait.

At Shipley Hall, Derby (E. M. Mundy, Esq.).

NOTE.—Lot 24 in the Hoppner Sale of 1823, was a portrait of "Lady Charles Fitzroy."

## MUNSTER, COUNTESS OF. *See under* BURRELL

## MURRAY, LADY AUGUSTA, AND HER SON



N white dress with red robe, white head-dress with gold band and pearls, strings of pearls round her neck and left arm; seated in a landscape, holding on her lap her infant son, Sir Augustus Frederick d'Este, in white frock. Canvas, 60 × 48 in.

A portrait group of Lady Augusta Murray, second daughter of the 4th Earl of Dunmore (married to the Duke of Sussex, 4 April, 1793) was sold by order of the executors of Lord Truro at Christie's in June, 1900. It was catalogued as by Romney, whose work it certainly is not. It is by some considered as by Hoppner, but the above descriptive particulars are here inserted "without prejudice."

## MURRAY, LORD CHARLES



NLY son of John, 4th Duke of Atholl (*q.v.*), by his second wife Marjory, daughter of James, 16th Lord Forbes; born 11 March, 1799; died at Missolonghi, Greece, 11 Aug., 1824.

WHOLE-LENGTH, standing in a landscape. Canvas, 67 × 48 in.

The property of the Duke of Atholl.

## MUSGRAVE, SIR JOHN CHARDIN, BART.



ON of Sir Philip Musgrave, 6th Bart., of Eden Hall, Cumberland; born 5 Jan., 1757; succeeded his father as 7th Bart. in July 1745; died 24 July, 1806.

THREE-QUARTER-LENGTH, in a landscape, facing front and looking to left; dark coat, white waistcoat; right arm leaning on a bank. Canvas, 50 × 40 in.

The property of a member of the family.













MUSGRAVE, LADY, AND CHILD



MARY, eldest daughter of the Rev. Sir Edmund Filmer, 4th Bart., of East Sutton Place, Kent; married, 13 July, 1796, Sir John Chardin Musgrave (see previous entry); died in 1838.

Two nearly whole-length figures, in a balcony; the mother seated on a red-covered chair, directed and looking to left; white dress, dark sash, dark curly hair bound with ribbon; holding an open album; child looking at spectator with smiling expression, in low white dress, blue sash; column and landscape background. Canvas, 50 × 40 in. A very fine picture, fresh in colour.

The property of a member of the family.

MUSTERS, MRS.



MUST portrait, turned three-quarters to the right; abundant brown hair loosely fastened up; low dress of pale yellowish-green; painted with a full brush in free and sketchy style. Canvas, 20 × 17 in.

National Gallery of Ireland, No. 256. Purchased in 1887.

This portrait is "said to be of Mrs. Musters." It is probably the "head of Mrs. Musters, a sketch," which came from Ampthill Park, and was included in the Earl of Upper Ossory's Sale at Christie's, 21 May, 1842.









NABOB, THE. *See* SMITH, MASTER

## NARES, JAMES



BROTHER of Sir George Nares, the judge and M.P. for Oxford; born at Stanwell, Middlesex, in 1715; Organist of York Cathedral, 1734, and Chapel Royal, London, 1757; composer and master of the choristers; died 10 Feb., 1783.

HEAD and shoulders, in an oval, directed to left, head slightly turned, and looking at spectator; dark coat, white stock; wig with large curls. (Description from the engraving.)

ENGRAVED in stipple, "G. Engleheart, pinxt. I. Hoppner del. W. Ward, sculp.,"  $5\frac{3}{4} \times 4\frac{3}{4}$  in., as frontispiece to Nares' "A Morning and Evening Service," 1788. This was apparently repeated as a bookplate; head and shoulders, dark coat, white stock and wig; published by J. Sewell, Cornhill, 1 June, 1795, "from an original painting" (B. M.).

## NARES, ARCHDEACON ROBERT



BORN at York in 1753; educated at Westminster, and Christ Church, Oxford; B.A., 1775; Vicar of Easton Mauduit, Northants, 1782; Assistant Librarian and Librarian British Museum, 1795-1807; Prebendary of St. Paul's, 1798; Canon of Lichfield, 1798; Archdeacon of Stafford, 1801; F.R.S., 1804; Vice-President Linnean Society, 1823; author of a "Glossary of Words," etc.; died 23 March, 1829.

HALF figure, directed to right, looking to left, leaning against a table, on which are books, one of which is open and held by the right hand; dark coat, white stock, wearing spectacles; curtain background. (Description from the engraving.)

ENGRAVED in stipple by S. Freeman,  $3\frac{5}{8} \times 4\frac{1}{2}$ , for W. Jerdan's "National Portrait Gallery," vol. i, 1830 published by Fisher, Son and Co.

## NELSON, HORATIO VISCOUNT



HE national naval hero. Horatio Nelson was the fourth son of the Reverend Edmund Nelson, of Burnham Thorpe, in Norfolk, where he was born, 29 Sept., 1758. He entered the navy as a midshipman in his twelfth year, under his uncle, Captain Suckling, of the "Raisonné," a 64-gun ship. In 1779 he attained the rank of post-captain. In 1794, under Lord Hood, he reduced Corsica, where he lost his right eye. In 1797 he took a conspicuous part in the victory off Cape St. Vincent, and two months later lost his right arm in an unsuccessful attack on Santa Cruz, in Teneriffe. In 1798 he achieved, off Aboukir, the great victory of the Nile, over the fleet which had just conveyed the French army to Egypt. In 1801 he appeared off Copenhagen, and destroyed the Danish fleet. In 1805 Nelson encountered the French and Spanish fleets off Cape Trafalgar. His memorable signal—"England expects every man to do his duty"—will ever be connected with this last conflict of the hero. On 21 Oct., at 1.25 p.m., he received his death wound by a musket ball from the "Redoubtable." A public funeral was decreed him, and he was buried in St. Paul's, 9 Jan., 1806.

1. WHOLE-LENGTH, life size, to left, standing on rocky sea-shore, in naval uniform, wearing ribbon and star of the Order of the Bath, and various other Orders; left hand resting on rock; no right arm; long gray hair; naval engagement in the background. Canvas, 92 × 58 in. A fine, sombre picture.—W.M.

At St. James's Palace.

The picture in the Royal collection is doubtless the original of the several replicas; a whole-length copy of it was presented to the Greenwich Hospital in 1824 by George IV.

Exhibited, British Institution, 1819, No. 55; ditto, 1827, No. 157; ditto, 1846, No. 21; Guelph Exhibition, 1891, No. 134; and Naval Exhibition, same year, No. 570a.

ENGRAVED in stipple by H. Meyer, whole-length,  $20\frac{1}{4} \times 12\frac{7}{8}$  in., 4 Nov., 1805; of this the publishers (Colnaghi and Co.) issued a small version,  $5\frac{1}{2} \times 3\frac{7}{8}$  in., in 1828; in mezzotint, by C. Turner,  $24 \times 16\frac{3}{8}$  in., 9 Jan., 1806, also full-length (published by Colnaghi and Co.), proof before all letters, B.M.; there are numerous book-plate and other versions. The plate by Charles Turner was put in hand about the time of Nelson's death, and was being printed when his burial took place; the rush for proofs was so great that they were sold before they passed through the drying press. An enamel by H. Bone was exhibited at the Royal Academy, 1805, No. 429.

NOTE.—"Mr. Hoppner presents his compliments to Mr. Clint, and understanding that the printer has prepared the paper for the printing the portrait of Lord Nelson, requests the plate may be returned to him without delay." Letter dated Charles Street, 31 Dec., 1805, in the Anderdon Royal Academy Collection (B.M., fol. 2583).

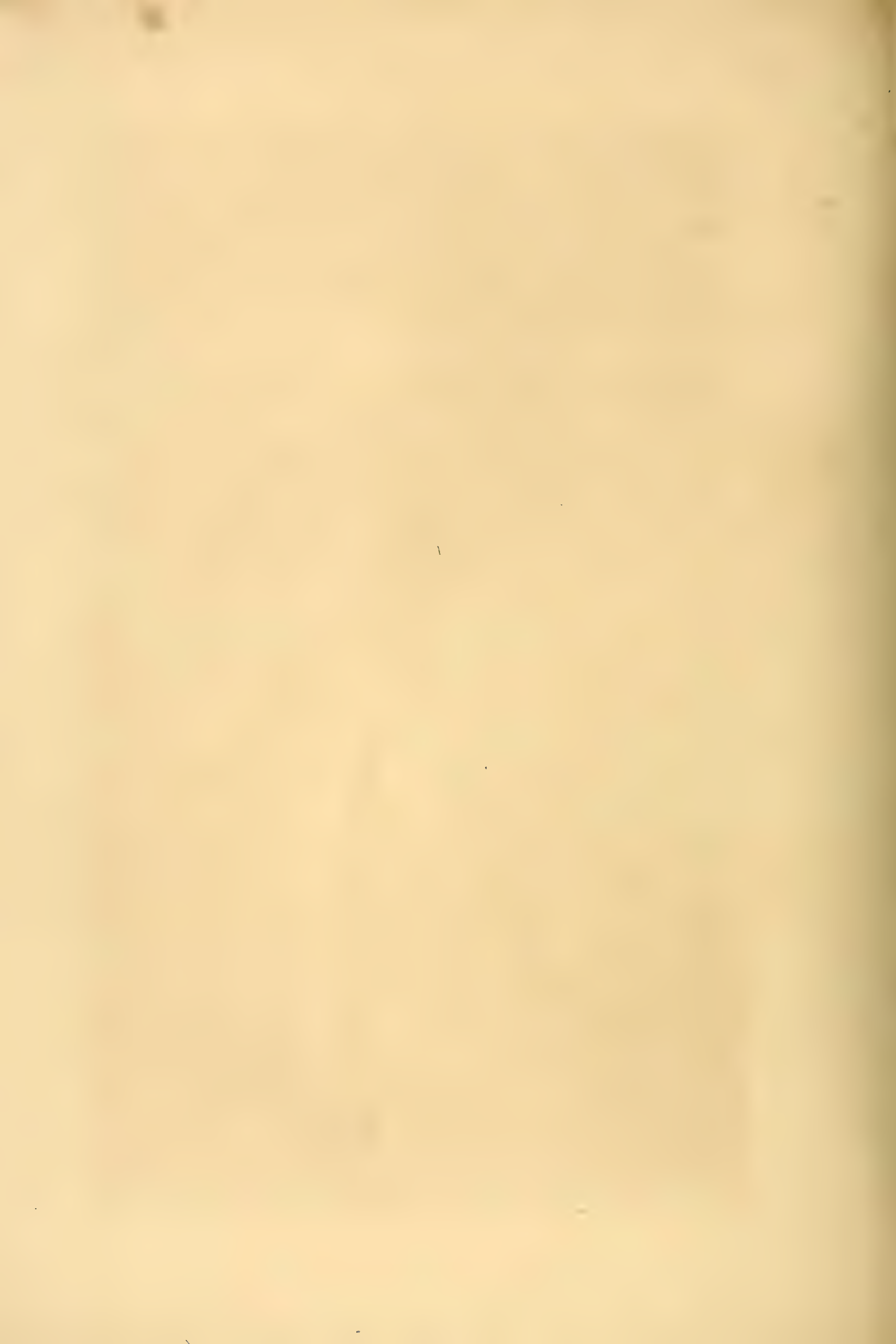
2. WHOLE-LENGTH, canvas, 94 × 58 in.; the battle in background being described as that of Copenhagen, which would place the date of the painting at 1801, or













later. This example, the property of the Right Hon. Viscount Bridport, was sold at Christie's in 1895, 13 July.

The property of Lord Leith of Fyvie.

3. WHOLE-LENGTH, Christie's, 23 June, 1865, lot 43, Bryant, owner, 100 guineas (Cox).

4. A SMALL whole-length study for the large picture,  $23 \times 15\frac{1}{2}$  in., was in the C. F. Huth Sale, at Christie's, 19 March, 1904, lot 60.

## NEVILLE, THE HON. RICHARD



THIRD LORD BRAYBROOKE; born 26 Sept., 1783; succeeded his father, 28 Feb., 1825; educated at Eton (1796-1799) and Christ Church, Oxford, where he matriculated 17 Jan., 1801; D.C.L., 5 July, 1810; M.P. for Thirsk and other places, 1805-1822; Recorder of Saffron Walden, Essex; High Steward of Wokingham, Bucks, and Hereditary Visitor of Magdalene College, Cambridge; died 13 March, 1858.

1. PAINTED about 1804 (inscribed "æt: suæ 21").

At Audley End (Lord Braybrooke).

Braybrooke's "History of Audley End," p. 110.

2. HALF figure, to front, looking to left, dark hair falling over forehead; white collar, tie and neckcloth; white waistcoat, dark coat, buttoned. Canvas,  $30 \times 25$  in.

At Eton.

## NEWTON, MR.



WILLIAM, of Elvedon Hall, Suffolk, born about 1782; educated at Eton (1799); M.P. for Ipswich 1818-1820; died at Elvedon Hall, 4 Nov., 1862, aged eighty. Probably identical with William, son of Rev. James Newton of Stowey, Somerset, matriculated at Pembroke College, Oxford, 27 March, 1801, aged seventeen.

BUST, directed to left, looking at spectator, three-quarter face, dark hair; white neckcloth and cravat, blue coat. Canvas,  $23 \times 20$  in.

At Eton.

## NIEL, SIR JOHN

Hoppner Sale, 1823, lot 3 (we have been unable to trace any such person as the above).

## NORFOLK, CHARLES HOWARD, 11TH DUKE OF



NLY son of Charles, 10th Duke; born 15 March, 1756; succeeded his father, 31 Aug., 1786; died *s.p.*, 16 Dec., 1815.

NEARLY whole-length, in crimson robes with gold lace, ermine and black bows; sitting in an old English chair, directed and looking to left, holding a baton, pillar and pedestal to left, red curtain background. Canvas, 56 × 47 in.

Painted in 1800, and "in possession of H. Howard, Esq., of Corby Castle" (inscription on the engraving).

ENGRAVED in stipple, without name of engraver and undated, 7 $\frac{5}{8}$  × 6 $\frac{3}{8}$  in., a bookplate for a work of which the Duke was a "patron."

Sold at Christie's, 30 June, 1906.

NORMANBY. *See* MULGRAVE *and* PHIPPS

## NORMANTON, COUNTESS OF



ANE, eldest daughter of William Benson, Esq., of co. Down; married 22 Nov., 1776, Charles Agar, afterwards Archbishop of Dublin, created Baron Somerton in 1795, Viscount Somerton in 1800, and Earl of Normanton, co. Kilkenny, 7 Feb., 1806; she died 26 Oct., 1826.

HALF figure, seated, directed and looking to left, in white low dress with sash tied in a large bow at back, long curly hair, bow with white band; right arm leaning on arm of chair, left arm resting in lap, clasped hand holding thumb of right hand; fluted column and curtain background. Canvas, about 30 × 25 in.


At Somerley, Hampshire (the Earl of Normanton).

Illustrated in "Burlington Magazine," Dec., 1903, p. 236.

## NORTHUMBERLAND, DUKE OF.

*See* LOVAINE, LORD

NORTON, THOMAS

ON of John Bysshe Norton (who died at the age of eighty, a few months before his son, and was buried at Kingston-by-Sea or Kingston Bowsey); died in 1804, aged about thirty-two; buried at Kingston Bowsey, Sussex.

Royal Academy, 1785, No. 145.

WHOLE-LENGTH of a young man of about twenty years of age, standing to front in a landscape, looking down towards a dead hare which lies on the ground to right; dressed in riding-habit of dark blue coat buttoned, dark yellow waistcoat slightly showing, white breeches, boots with spurs; white ruffle or stock, wearing dark felt hat, riding-gloves, holding whip in right hand; immediately behind him is a tall roan horse with its head inclined towards the hare; to right, crouched on the ground, is a pointer or setter dog also regarding the hare; trees to left. Canvas, 101 x 58 in.

NORTON, MRS.

Canvas, 30 x 25 in.

The property of M. Heinemann, Esq.









## O'BEIRNE, THOMAS LEWIS, D.D.

**B**ORN in Ireland about the year 1748 of a Catholic family; educated at St. Omer with a view to the priesthood, but embraced Protestantism; Chaplain to the Fleet under Lord Howe; private secretary to the Duke of Portland in Ireland, 1782, and to the Earl Fitzwilliam in Ireland; Bishop of Ossory, 1795; translated to Meath, 1798; died 15 Feb., 1823, aged seventy-six; a prolific author of political pamphlets, and a writer of poetry and on religion.

HALF figure, seated to right in an arm-chair, nearly full face; black dress, wig; dark background. Canvas, 35 × 27 in.

Exhibited, Old Masters, 1888, No. 38 (Henry Willett, Esq.).

Sedelmeyer's "Third Hundred Paintings of Old Masters," 1896, No. 91, with illustration.

NOTE.—Both this and the following companion portrait were attributed to Raeburn in M. Sedelmeyer's Catalogue.

## O'BEIRNE, MRS.

**O**NLY daughter of Col. Francis Stuart (by his second wife), third son of Francis, 6th Earl of Moray; married, 1 Nov., 1783, the Rev. Thomas Lewis O'Beirne (see preceding article).

THREE-QUARTER figure seated to left, full face; red dress; dark background. Canvas, 35 × 27 in.

Exhibited, Old Masters, 1888, No. 42 (Henry Willett, Esq.).

Sedelmeyer's "Third Hundred Paintings by Old Masters," 1896, No. 91, with illustration.

## OFFLEY, MRS. CUNLIFFE

**S**HE Hon. Emma, only daughter of John, 1st Lord Crewe; married, 19 April, 1809, Foster Cunliffe Offley, Esq., eldest son of Sir Foster Cunliffe, Bart.; died 15 Feb., 1850.

PORTRAIT of a young woman sitting in the open, in low cut tan-coloured dress, left arm resting in lap, right hand on a King Charles spaniel; fore-


head almost covered with hair; tripod or gipsy-kettle, with burning embers to right; landscape background. Canvas, about 30 × 25 in.


Exhibited, British Institution, 1866, No. 156 (Lord Crewe).

## OGLE, MRS.

The only record of this portrait is the Hoppner Sale, 1823, lot 10.  
For MISS OGLE *see* BOUVERIE, MRS.

## O'HARA, MRS.


ARY, daughter of the Right Hon. George Jackson, M.P.; married, as his first wife, in 179—, John Hamilton O'Hara, Esq., of Crebilly, Ireland; died in Nov., 1802.

 HALF figure, in an oval, directed to right, looking at spectator three-quarter face; dark hair, falling in curls over ears and shoulders, and elaborately bound with bands of white ribbon; low white dress, red sash. Canvas, 30 × 25 in.

The property of the Right Rev. Henry Stewart O'Hara, D.D., Bishop of Cashel and Waterford.

NOTE.—From a large number of family letters, the Bishop of Cashel and Waterford sends us an extract from one from Mrs. O'Hara, dated "Cowley, Sunday, August 4, 1799," and addressed to her husband, "John Hamilton O'Hara, Esq., Stratford Coffee House, Oxford Street, London," in which she says, "Do you think the Hoppner picture of me like? I think it is." Mrs. O'Hara's sister married Mr. Alexander of Portglenome, co. Antrim, a gentleman of large estates, and both ladies were much in society, both in London and Bath. The portrait is an unexhibited one and has never been out of the possession of the family. Mrs. C. A. Mackinnon, who knew this portrait when it was in the possession of the late Mrs. Wardlaw, of Crebilly, co. Antrim, informs us that Mrs. O'Hara had no children, and after her death her husband married the daughter of one of his tenants, by whom he had a son and a daughter; the latter married Mr. Wardlaw, and was the Mrs. Wardlaw above-mentioned, who bequeathed the portrait to a cousin. After Mr. O'Hara's death a very curious law suit was brought against his widow and children by a Frenchwoman; the famous Daniel O'Connell was one of the counsel employed in the action.

## O'HARA, MRS.

 HALF figure, directed and looking down, face seen in profile; black dress cut to V-shape, black lace sleeves; brown hair bound with dark red ribbon; background red curtain, with landscape to right. Canvas, 30 × 25 in.

The property of G. Harland Peck, Esq., Belgrave Square.  
Exhibited, Old Masters, 1908, No. 140.

ENGRAVED, 8 × 6½ in., with no name of engraver, and with the name of O'Hara written on the engraving, of which a copy is in the British Museum Print Room.





MRS. O'HARA

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Photogravure J. J. Haddaway & Co. Ltd.






## ORANGE, H.S.H. THE PRINCE OF

ILLIAM, son of William V., Hereditary Statholder of Holland; born 24 Aug., 1772; took the reins of the government of the united throne of Holland and Belgium, 6 Dec., 1813; King, 16 March, 1815; abdicated in favour of his son William II, 7 Nov., 1840; died 12 Dec., 1843.

Royal Academy, 1800, No. 190.

NOTES.—“In the artist’s best manner.”—“Monthly Mirror,” July, 1800, p. 15. The following letter from the Prince of Orange to Hoppner is preserved in the British Museum (Add. MSS. 24, 212, f. 114, “The Prince of Orange presents his compliments to Mr. Hoppner and desires to know if he has received any directions of His Royal Highness the Prince of Wales to paint the Portrait of the Prince of Orange, in that case if he can make a beginning of his Portrait to-day between the Hour of ten and eleven. London, Conduit Street, No. 32, the 22<sup>nd</sup> of August, 1799, W. Pr of Orange.”


## ORANGE, H.R.H. THE PRINCESS OF

RÉDÉRIQUE LOUISE WILHELMINE, daughter of Frederick William II, King of Prussia; born 18 Nov., 1774; married, 1 Oct., 1791, William, Prince of Orange (see preceding entry); died 12 Oct., 1837.

THREE-QUARTER figure of a stout middle-aged lady, seated, directed and looking to front, in light dress cut low with broad satin or lace trimming; arms bare, fur cloak or cape over shoulders, left arm resting on table, the right in lap. (Description from the engraving.)

ENGRAVED in stipple by P. Condé,  $16\frac{1}{2} \times 12\frac{3}{4}$  in., 1804.

## ORD, MRS. ELEANOR

AUGHTER of Charles Brandling, Esq., of Gosforth House, M.P. for Newcastle-on-Tyne; married, first, 4 March, 1779, William Ord, Esq., of Fenham, Newminster Abbey, and Whitfield, High Sheriff co. Northumberland (died 1789); and, secondly, Thomas Creevey, Esq., M.P. for Thetford; died at Brussels, 6 June, 1818.

THREE-QUARTER-LENGTH figure, seated in an arm-chair, directed to left, looking at spectator nearly full face; black low dress with short sleeves; dark ribbon round neck; dark hair; a curtain with tassel and pillar in background to left. Canvas, 50 × 40 in.

The property of Mrs. Blackett-Ord, of Whitfield Hall.

Reproduced as frontispiece to vol. ii., “The Creevey Papers,” 1903.

## ORD, WILLIAM



OF Whitfield Hall, Northumberland; born 2 Jan., 1781; educated at Eton (1793-96); married in Jan., 1803, Mary, daughter of Rev. J. Scott, and sister of the Countess of Oxford (*q.v.*); M.P. for Morpeth, and Newcastle-on-Tyne; died in 1855.

HALF figure, directed slightly to left, looking at spectator, nearly full face; fair curly hair, fresh-coloured face; white stock, gold-coloured waistcoat, dark coat, with large brass (or gold) buttons; red curtain background. Canvas, 30 × 25 in.

At Eton.

## ORD, MRS. WILLIAM



MARY, second daughter of the Rev. J. Scott, M.A., of Itchen Ferry, Hants, Rector of St. Lawrence with St. John, Southampton; married, in Jan., 1803, William Ord, Esq. (*q.v.*), of Whitfield Hall, Northumberland; died in Berkeley Square, London, 12 Dec., 1849. This lady was sister of the Countess of Oxford (*q.v.*).

HALF-LENGTH, seated, directed to front, looking to left, three-quarter face; low dark dress with short sleeves, patterned shawl thrown over her shoulders and partly concealing the upraised left hand, the elbow resting on arm of chair; hair falling over forehead; jewelled turban head-dress. Canvas, 50 × 40 in.

The property of Mrs. Blackett-Ord, of Whitfield Hall.

## ORDE, JANE, LADY



LDDEST daughter of John Frere, Esq., of Roydon, Norfolk; born in 1773; married, as his second wife, Admiral Sir John Orde, Bart., 3 Dec., 1793; died 16 Sept., 1829.

HALF figure, standing, directed to front, looking to left; brown hair bound with dark ribbon; red coral necklace; low white dress, black scarf thrown over shoulders; dark background. Canvas, 30 × 25 in.

Unfinished.

The property of Miss Beatrice C. Orde (granddaughter).

NOTE.—This portrait was a commission from Lady Orde's brother, J. Hookham Frere (*q.v.*), probably whilst he was Under-Secretary for Foreign Affairs in 1799, but he appears to have been dissatisfied with it, and it was left on the artist's hands, the first half of the price only being paid. It appeared in the Hoppner Sale of 1823, lot 20, when it was purchased by Thomas Phillips, R.A., and passed into the posses-



sion of his son, Henry W. Phillips, who, in painting a portrait of H. Bartle Frere (afterwards Sir Henry) in 1856—this portrait was exhibited at the Royal Academy of 1857—mentioned the portrait of Lady Orde to his sitter. It was purchased by the family, and was left to the present owner by her aunt, Miss Anna Orde.

## OSBORN, SIR GEORGE



ELDER son of Sir Danvers Osborn, Governor of New York; born 19 May, 1742; succeeded his father as 4th baronet in 1753; a general officer in the Army and Groom of the Bedchamber to George III; died 29 June, 1818.

HEAD and shoulders, three-quarter face, looking over left shoulder; in general's uniform. Canvas, 30 × 25 in.

At Chicksands Priory, Beds (Sir Algernon Osborn, Bart.).

## OSBORN, LADY HENEAGE



DAUGHTER of Daniel, 7th Earl of Winchelsea; born in Dec., 1741; married, 22 Aug., 1788, as his second wife, Sir George Osborn, 4th Bart., of Chicksands Priory; died 4 May, 1820.

Painted in 1789.

HALF figure, three-quarter face, looking slightly to her right; black bodice with white fichu; hair *à la Pompadour*, with black lace head-dress and blue ribbon. Canvas, 30 × 25 in.

At Chicksands Priory, Beds (Sir Algernon Osborn, Bart.).

## OWEN, LADY



ANNE, daughter of John Colby, of Feymore, Boncath, co. Pembroke; born about 1754; married, in 1775, Hugh Owen, Esq., of Orielton, co. Pembroke, who succeeded his father as 5th baronet on 7 May, 1781; died 11 April, 1823.

THREE-QUARTER-LENGTH figure, arm resting on pedestal, dark dress open at neck; background, landscape and trees; gray and blue, sombre in tone. Canvas, 50 × 40 in.

Signed, and dated 1798, a rare circumstance.

The property of Lady Owen's nephew, John V. Colby, Esq., Rhosygilwen, Boncath, R.S.O., South Wales.

## OXFORD, COUNTESS OF



JANE ELIZABETH, daughter of the Rev. James Scott, vicar of Itchen, Hants; born in 1774; married, 3 March, 1794, Edward, 5th Earl of Oxford; died 20 Nov., 1824.

The child in No. 1 picture is Lady Jane Elizabeth Harley, born 9, March, 1796; married, 17 Aug., 1835, Henry Bickersteth, afterwards Master of the Rolls, created Baron Langdale in 1836; died in 1873.

1. WHOLE-LENGTH, standing, almost full face, looking at spectator, leaning against a pedestal, and holding a child in her arms; dark hair, bound with light ribbon; low white classical dress with short sleeves, dark waistband; landscape background, with a fluted column; to right an urn. Canvas, 92 × 57 in.

Royal Academy, 1797, No. 167.

At Rangemore Hall, Burton-on-Trent (Lord Burton). From the collection of Mrs. Harley, Brampton Brian, Herefordshire.

ENGRAVED in mezzotint by W. Henderson, 14¼ × 23½ in., 1902.

NOTE.—This imposing picture, which remained in the Harley family until recent years, was highly spoken of at the time of its appearance at the Royal Academy; *e.g.* "Displaying, under the control of a correct judgment, all the luxuriance of the art, in composition, attitude and colour. The excellencies of Sir Joshua are to be traced in this picture, which Mr. Hoppner has made his own, without descending to the servility of a copyist."—"Monthly Mirror," June, 1797, p. 344.

2. MORE than half figure, seated in a landscape, to front, head slightly bent forward, looking to the right; low white dress, red coral necklace, arms bare to above elbow, hands slightly clasped, dark belt; dark curly hair bound with broad ribbon. Panel, 30 × 25 in.

Royal Academy, 1798, No. 214.

Exhibited, South Kensington, 1868, No 66 (Lady Langdale).

Lady Langdale bequeathed the portrait of her mother to the National Gallery in 1873.

ENGRAVED in mezzotint by S. W. Reynolds, 10¼ × 8¼ in., 15 Feb., 1799, and 15 Jan., 1805, an example of this engraving, printed in colours, was purchased by Messrs. Colnaghi and Co., at Christie's, on 18 March, 1902, for 200 guineas. A reproduction of Reynolds's engraving is given in Whitman's "S. W. Reynolds," facing p. 36; by R. S. Clouston, 22 × 27 in.; in stipple, by R. Cooper, 3¼ × 3¾ in., "by special permission," for "La Belle Assemblée," 1 June, 1808; head only, in an oval, 13½ × 2½ in., by Mackenzie, for the "Lady's Monthly Museum," 1 March, 1805; an autotype, 17½ × 14½ in.; in line, by Timothy Cole 6½ × 5½ in., for "The Century Magazine," October, 1898, p. 802.

A miniature of this picture was lent by M. de Falbe to the Grafton Gallery, Fair Women, 1894, No. 331; it is signed with Hoppner's name, probably rather as an indication of the artist of the original picture, than as the work of Hoppner himself, and is now the property of Mr. J. Pierpont Morgan; a facsimile reproduction of it is given in Dr. Williamson's Catalogue of Mr. Morgan's miniatures.

A version (about 30 × 25 in.) of the National Gallery portrait is illustrated in Byron Webber's "James Orrock, Painter, Connoisseur, Collector," 1903, vol. ii, p. 6. This is presumably the picture acquired by Mr. G. Harland Peck, in July, 1907, and now in his possession.





## THE COUNTESS OF OXFORD AND CHILD

By permission of the late Lord Burton

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The so-called Hoppner portrait of the Countess of Oxford in the Louvre (30 x 25 in.), in black dress with coral necklace, black shawl on right arm, and greenish drapery round column at back, appeared as No. 85 in Sedelmeyer's "One Hundred Paintings of Old Masters," 1894, is not a portrait of that lady, and altogether wants the touch of Hoppner.—W. MCKAY.

NOTE.—The Countess of Oxford was one of the leading beauties of the day, and her name occurs in most of the "Memoirs" of the period. Her friendship with Lord Byron is too well known to be discussed here. After the Peace of Amiens (1802) she was one of the hundreds of English people who flocked to Paris. Samuel Rogers ("Early Life," p. 431), writing of a visit he made with Boddington to Madame Cabarus, "who lives in a most superb house," says that "her beauty extinguished Lady Oxford, who was there." Benjamin West, P.R.A., and a number of artists, were also in Paris at the same time; West gave a breakfast, and his guests included Lady Oxford and Hoppner. When Samuel Rogers visited Italy, in 1814-15, he met Lady Oxford and other distinguished Englishmen and women at Naples, "when Murat was King." Elizabeth, Duchess of Devonshire, was at Florence in Oct., 1814, and, in a letter to Augustus Foster ("The Two Duchesses," p. 409), she wrote: "You will soon hear of Murat's fate. Mr. Sneyd brought the news from Rome to-day that he had been shot. It was so reported last night at Madame Apponi's, and people thought it was very unfeeling of Lady Oxford to be there, and as merry as if he was still on the throne of Naples. She asked me if I was going to Naples, adding that she thought it quite a paradise, and that she lived in friendship with the former government. . . . She is a strange woman." Uvedale Price, writing to Samuel Rogers from Foxley, 26 Dec., 1824, observes: "Poor Lady Oxford. I had heard with great concern of her dangerous illness, but hoped she might get through it, and was much, very much grieved to hear that it had ended fatally. . . . There could not, in all respects, be a more ill-matched pair than herself and Lord Oxford, or a stronger instance of the cruel sports of Venus, or rather of Hymen—

'Cui placet impares  
Formas atque animos sub juga ahenea  
Sævo mittere cum joco.'

It has been said that she was, in some measure, forced into the match; had she been united to a man whom she had loved, esteemed and respected, she herself might have been generally respected and esteemed, as well as loved; but, in her situation, to keep clear of all misconduct required a strong mind or a cold heart; perhaps both, and she had neither. . . . There was something about her, in spite of her errors, remarkably attaching, and that something was not merely her beauty" ("Rogers and His Contemporaries," vol. i, pp. 397-8).



THE COUNTESS OF OXFORD

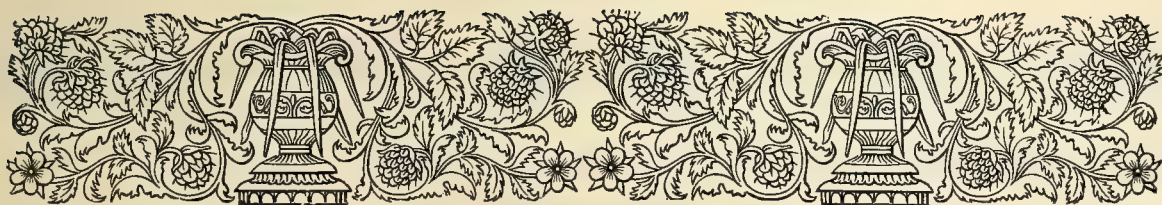


Photograph by Franz Hanfstaengl

Photographer: Rich. & Hard, London







## PAGET, SIR ARTHUR

**H**IRD son of Henry Bayly Paget (*q.v.*), who succeeded to the Barony of Paget on 7 Nov., 1769, at the death of Henry, 2nd Earl of Uxbridge and Baron Paget; born 15 Jan., 1771; educated at Westminster School, and Christ Church, Oxford, where he matriculated in June, 1787; Secretary of the Legation at St. Petersburg, 1792; at Berlin, 1794; M.P. for Anglesey, 1798; held diplomatic appointments until 1807; G.C.B., 1804; died 26 July, 1840.

WHOLE-LENGTH, standing, directed to front and looking to left, in full court dress, with chain, badge, and star of the Order of the Bath; plumed hat in right hand; pillar in background.

Photographic reproduction as frontispiece to "The Paget Papers," 1896, vol. i.

NOTE.—A sketch or study for the above was in the Hoppner Sale, 1823, lot 21. The insignia of the Order of the Bath points to the fact that the portrait was painted in or after the year 1804.

## PAGET, SIR CHARLES

**Y**OUNGER son of Henry Bayly, Baron Paget, and brother of Sir Arthur Paget (*q.v.*); born 7 Oct., 1778; entered the Navy, and became Vice-Admiral; a Groom of the Bedchamber to the King; G.C.H.; died, 27 Jan., 1839.

HALF figure, directed to front and looking to left; in naval uniform, with white stock. Canvas, 30 × 25 in.

The property of M. C. Brunner, Paris.

## PAGET, LORD

**H**ENRY WILLIAM, eldest son of Henry Bayly, Baron Paget (who was created Earl of Uxbridge (*q.v.*) 19 May, 1784); born 17 May, 1768; entered the Army and was present at Waterloo, where he received a wound which rendered the amputation of his right leg necessary; succeeded his father 13 March, 1812; was twice Lord Lieutenant of

Ireland, and was created Marquess of Anglesey 4 July, 1815; died 29 April, 1854.

Royal Academy, 1798, No. 5.

A sketch or replica of this was in the Hoppner Sale, 1823, lot 40.

## PAGET, LADY



AROLINE ELIZABETH, daughter of George, 4th Earl of Jersey; born 16 Dec., 1774; married, first, on 25 July, 1795, Henry William, Baron Paget, 1st Marquess of Anglesey (see preceding entry), which marriage was dissolved in the Scots Courts; and secondly, 29 Nov., 1810, George William Campbell, 6th Duke of Argyll; died 16 June, 1835.

Hoppner exhibited two portraits of Lady Paget:

1. Royal Academy, 1796, No. 263, as a portrait of "A Lady of Quality."

NOTE.—"The attitude of this lady is neither easy nor graceful, nor is the colouring in harmony. Mr. Hoppner is less perfect this year than the last; and the reason is, that he seems to have no manner of his own, and his only hope to succeed rests upon his ability to imitate another," etc.—Pasquin's "Critical Guide to the Exhibition of the Royal Academy," 1796, pp. 25-26.

2. Royal Academy, 1800, No. 202.

NOTE.—"Aims at extreme simplicity. The general air of the figure and hue of the picture are good, but the drawing is not without incorrectness."—"Monthly Mirror," July, 1800, p. 15.

Both portraits are probably at Anglesey Castle, but no particulars are available.

PAGET, HON. MRS. BERKELEY. *See* GRIMSTONE

## PALMER, MRS. RICHARD



ANE, eldest daughter of Oldfield Bowles, Esq., of North Aston, Oxfordshire; married, in 1791, Richard, only son of Robert Palmer, Esq., of Great Russell Street, Bloomsbury (for many years agent to the Duke of Bedford), and of Holme Park, near Reading; died in 1812.

HALF figure, seated, directed to left, head turned and looking to right, nearly full face; white muslin dress with long sleeves, and dark belt at waist, frilled collar at neck; curly hair falling over forehead and ears; white turban head-dress, the end of which falls over left shoulder; dark background, with trees seen in distance to right. Canvas, 30 × 25 in.

Exhibited at Messrs. T. Agnew and Sons' Annual Exhibition, Nov.-Dec., 1906, No. 1.







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Photogravure of J. Wadsworth Ltd





PALMER, MRS. (*née* GASCOIGNE)

HALF figure, in white dress with black shawl, large hat with blue ribbon. Canvas, 30 × 25 in.

This was in a sale at Messrs. Christie's in July, 1901, when it was erroneously catalogued as by T. Gainsborough. It was purchased by Messrs. Colnaghi and Co., and is now the property of L. Clow, Esq.

PALMERSTON. *See* LAMB, HON. MISS

## PAPENDIEK, CHARLOTTE AUGUSTA



YOUNGEST daughter of Christopher Papendiek and his wife, Charlotte Louisa Henrietta Albert (attendants in the Royal Household); born 30 Nov., 1783, the Princess Royal and Princess Augusta being her godmothers; married, first, in 1802, Thomas Oom, a Russian merchant; and secondly, the Right Hon. Joseph Planta, M.P. for Hastings, and Under-Secretary of State for Foreign Affairs; after his death, in 1846, Mrs. Planta was granted apartments in Hampton Court Palace, where she died 13 April, 1854.

HALF figure, standing in a landscape, directed to front, looking at spectator; low white dress, broad blue sash; white mob cap, with gauffered borders, and with bow of blue ribbon; hands clasped in front; light sky background. Canvas, 30 × 24 in.

Painted in 1788.

The property of L. Breitmeyer, Esq.

ENGRAVED in mezzotint by H. Scott-Bridgwater, 11 $\frac{7}{8}$  × 14 $\frac{1}{4}$  in., 1909, with the title, "The Mob Cap," and published by Colnaghi and Co.

NOTE.—"Early this year Hoppner commenced the portrait of my little Charlotte which Augusta [her youngest daughter] now has. On March 1 Mr. Papendiek was going as usual to fetch her, after a sitting, from Hoppner's house in Charles Street, when he was surrounded by a mob in St. James's Square, and robbed of his pocket-book containing notes amounting to £10, which he had just taken from Ransome's and Co. This, of course, caused a little delay and some confusion, and upon entering, Mrs. Hoppner, who evidently felt aggrieved, said, 'You can spare yourself the trouble in future to fetch your little child, for she is more than I can manage. I have tried to whip her, but could not.' Mr. Papendiek said, 'She is not accustomed to that'; and when he lifted her up to kiss them, she said to Mr. Hoppner, 'You are good to me, and I like the painting-room'; but to Mrs. Hoppner she said, 'You are not good to me, and I only wished to look out of the window.' Mr. Papendiek called afterwards to know what the result would be, and Hoppner told him that, much as he regretted it, as the portrait had been greatly admired for its sweet simplicity and the remarkably beautiful eyes, he could not finish it for this year's exhibition. Mr. Papendiek then begged to have it sent home at the end of the season, which was done, in the unfinished state in which it now hangs in my daughter's drawing-room." "The Journals of Mrs. Papendiek, Assistant Keeper of the Wardrobe and Reader to Her Majesty" [Queen Charlotte], 1887, vol. i., pp. 296-7. These "Journals" were edited by her granddaughter, Mrs. Vernon Delves Broughton, whose mother, Augusta Papendiek, married Mr. George Arbuthnot of the Treasury. The portrait was acquired from Mrs. Delves Broughton.

## PARKER, SIR PETER



RANDSON of Admiral Sir Peter Parker, 1st Bart., and son of Vice-Admiral Christopher Parker; entered the Royal Navy, and attained to the rank of Captain; succeeded his grandfather as 2nd Bart., 21 Dec., 1811; killed whilst commanding on shore a party belonging to his ship, "The Menelaus," in storming the American camp at Bellaire, near Baltimore, 30 Aug., 1814, aged twenty-nine years.

HALF figure, in naval uniform, directed to front, and looking to left, own hair, which is long, dark and curly. (Description from engraving.)

ENGRAVED by J. Godby,  $3\frac{3}{4} \times 3$  in., as frontispiece to Sir G. Dallas's "Biographical Memoir of the late Sir Peter Parker," 1815.

Exhibited, Naval Exhibition, 1891, No. 732 (The Lords Commissioners of the Admiralty).

NOTE.—Byron's lines on this distinguished sailor may be quoted:

"Yes, gallant Parker; thus enshrined  
Thy life, thy fall, thy fame shall be  
And early valour glowing find,  
A model in thy memory."

## PARKYNS, MR. (LORD RANCLIFFE)



THOMAS BOOTHBY PARKYNS, of Bunny, co. Notts; eldest son of Sir Thomas Parkyns, 3rd Bart.; born 24 July, 1755; married 24 Dec., 1783, Elizabeth Anne James (see next entry); created Baron Rancliffe in the Irish Peerage, 3 Oct., 1795; died 17 Nov., 1800.

Canvas, 50 × 40 in.

At Bunny Park, Notts (Miss Hawksley).

## PARKYNS, MRS. (LADY RANCLIFFE)



LIZABETH ANNE, daughter and sole heir of Sir William James, Bart., of Eltham Park, co. Kent, and of the H.E.I.C.; married 24 Dec., 1783, Thomas Boothby Parkyns, afterwards Baron Rancliffe; died 18 Jan., 1797.

NEARLY full-length figure, standing beneath a tree, directed to left, looking at spectator three-quarter face; white low dress, with dark sash; long black lace shawl across shoulders; left hand holding glove; fair hair falling in curls over



neck and forehead; pearl necklace; cap with feather; landscape background, with view of tower in distance to left. Canvas, 50 × 40 in.

Royal Academy, 1794, No. 155, as the "Portrait of a Lady."

At Bunny Park, co. Notts (Miss Hawksley).

Exhibited, British Institution, 1817, No. 43 (Lady Ranccliffe).

ENGRAVED by C. Wilkin, about  $12\frac{1}{2} \times 10$  in., 20 June, 1795, an example in colours is in the British Museum; and in line and stipple for "English Illustrated Magazine," Oct., 1888, p. 29; reproduced in Whitman's "Print Collector's Handbook," p. 74.

NOTES.—"This is a very charming picture of Mrs. Parkyns, and does much credit to the artist."—Pasquin's "Liberal Critique on the Present Exhibition of the Royal Academy," 1794, p. 31. The portraits of Mr. and Mrs. Parkyns were copied by Mr. R. S. Spanton for Sir Horace Rumbold, late Ambassador at Vienna, a grandson of Lord and Lady Ranccliffe. Mr. Spanton states that these portraits are "in perfect condition, on the old strainers, not relined, deliciously cracked from being altered and painted upon a little too quickly."

A portrait of Mrs. Parkyns in pink dress in a landscape,  $12\frac{1}{4} \times 9\frac{1}{2}$  in., was in Madame de Falbe's Sale, 19 May, 1900, lot 28. It was probably done for the purpose of Wilkin's engraving.

## PAYNE, ADMIRAL



JOHN WILLETT PAYNE, Rear-Admiral of the Red, Vice-Admiral of the coasts of Devon and Cornwall, Treasurer of Greenwich Hospital, Lord Warden of the Stannaries, Controller of the Household of H.R.H. the Prince of Wales; born at St. Christopher's in 1752; died at Greenwich, 17 Nov., 1803.

To knees, standing in a rocky landscape, directed to front and looking at the spectator, in naval uniform, left hand resting on hilt of sword, right hand resting on a rock; sea in the distance. Canvas, 50 × 40 in.

At Windsor, Mrs. Jamieson's "Private Galleries of Art in London," p. 76 (as "Admiral Paine").

ENGRAVED, no name of engraver (*i.e.*, C. Turner), in mezzotint,  $11\frac{1}{4} \times 13\frac{1}{8}$  in., 12 Nov., 1813.

A sketch or replica of this was in the Hoppner Sale, 1832, lot 14. It was copied in enamel by H. Bone, and this enamel was included in Bone's Sale, 30 June, 1832.

## PEACOCK, LADY (FRANCES)



HALF figure, seated in a red velvet chair, directed to front, nearly full face, looking slightly to right, low white dress with blue sash, black lace scarf or shawl over her arms, portion of left hand only seen; dark curly hair flowing over shoulders, white cap. Panel, 30 × 25 in.

The property of Sir Edward Sassoon, Park Lane.

Christie's, 8 May, 1897, lot 54, as a "Portrait of a Young Lady"; illustration in sale catalogue.

NOTE.—Perhaps the wife—assuming that he was married—of Major-General Warren Marmaduke Peacock, who was knighted on 27 July, 1815, at Carlton House, by the Prince Regent, on obtaining permission to accept and wear the insignia of an Hon. K.C. of the Order of the Tower and Sword.

## PEARSON, MRS.



ANE ELIZABETH MATILDA HOOKE, eldest daughter of Lieut.-Col. George Philip Hooke, Advocate-General of Bengal; born in 1784; married at the age of eighteen to John Pearson, Esq., Advocate-General of Bengal, of Tettenhall Wood, Staffordshire; died in 1883.

Said to have been painted at Tettenhall in 1804 or 1805.

HALF figure, turned towards the left, looking at the spectator, in sea-green silk dress cut to V-shape, and with short sleeves; dark hair; hands (which are scarcely seen) resting in lap. Canvas, 30 × 25 in.

Exhibited, Guildhall, 1902, No. 78; and Franco-British Exhibition, 1908, No. 49 (Capt. J. H. Pearson, grandson of Mrs. Pearson). At Stoke Albany House, Market Harboro'.

NOTE.—“One of the most beautiful examples of the middle period of Hoppner that it would be possible to find.”—“Times,” 30 April, 1902.

## PECHELL, SIR THOMAS BROOKE-



LDEST son of Lieut.-Col. Paul Pechell, who was created a baronet, 1 May, 1797; born 23-28 Jan., 1753; a Major-General in the Army; Gentleman Usher for thirty-four years to Queen Charlotte; succeeded his father as 2nd Bart. in Jan., 1800; assumed the additional surname of Brooke, 22 Nov., 1800; died 18 June, 1826.

Painted in 1799.

BUST, directed to front, looking to right; bushy, curly hair, powdered; in General's uniform, coat buttoned, white cravat. Canvas, 30 × 25 in.

The property of Colonel Sir Alfred Plantagenet Somerset, K.C.B.

NOTE.—Probably the “Capt. Pechel” of the Hoppner Sale of 1823, lot 14, was a study for, or replica of, the above.

## PECHELL, LADY BROOKE-



HARLOTTE, second daughter of Lieut.-General Sir John Clavering, K.B., Bart., by Lady Diana, daughter of John, 1st Earl De La Warr, married, 28 April, 1785 (Sir) Thomas Pechell (see previous entry); died 23 Oct., 1841.

Painted in 1799.

HALF figure, directed to right, looking at spectator; hair bound with broad white band which passes under chin; white dress, with black shawl across shoulders; fresh complexion. Canvas, 30 × 25 in. A pretty picture, gray in colour.—W.M.

The property of Colonel Sir Alfred Plantagenet Somerset, K.C.B.



## PELHAM, CHARLES, 2ND BARON YARBOROUGH



ELDEST son of Charles Anderson Pelham, who was created Baron Yarborough, 13 Aug., 1794; born 8 Aug., 1781; educated at Eton (1793-1799); D.C.L., F.R.S., etc.; succeeded his father in 1823; created Earl of Yarborough and Baron Worsley, 30 Jan., 1837; died on board his yacht, at Vigo, 5 Sept., 1846.

HALF figure, to front, looking to left, fair hair; white neckcloth and cravat; gray coat, with broad collar, partly buttoned. Canvas, 30 × 25 in.

At Eton.

## PELHAM, THOMAS, LORD



ELDEST son of Sir Thomas Pelham, 2nd Baron Pelham (created Earl of Chichester, 23 June, 1801); born 23 April, 1756; M.P. for Sussex, 1780-1784, 1790-1796; Home Secretary, 1801; Baron Pelham, 1803; Chancellor of the Duchy of Lancaster, 1803, Postmaster-General, 1807; Secretary of State in Ireland; succeeded his father as 2nd Earl of Chichester, 8 Jan., 1805; died 4 July, 1826.

1. To waist, in faintly indicated oval, directed and facing front, powdered hair, light neckerchief, coat fastened by three buttons. Canvas,  $29\frac{1}{2} \times 24\frac{1}{2}$  in.

The property of E. Henry Pelham, Esq., who inherited it from his father, Professor Henry F. Pelham (President of Trinity), who in his turn inherited it on the death of his father, the Hon. John Thomas Pelham, Bishop of Norwich.

ENGRAVED in mezzotint by S. W. Reynolds,  $11\frac{1}{4} \times 9\frac{1}{4}$  in., 4 July, 1798.

2. HALF figure, directed to front, looking to right, wearing large dark double-breasted coat of which only one button (the second) is fastened; white stock, own gray hair. Canvas, 30 × 25 in.

The property of the Misses Pelham, Ladycross, Lingfield.

ENGRAVED in mezzotint by S. W. Reynolds,  $11\frac{1}{4} \times 9\frac{1}{4}$  in., 17 June, 1802; proof with inscription in fine and open lettering in the British Museum.

PELHAM, MRS. *See* RYCROFT, MISS

## PENN, JOHN



Pennsylvania Castle, Isle of Portland.

Mr. J. Merrick Head, of Pennsylvania Castle, possesses a portrait of John Penn (canvas, 47 × 40 in.), which is believed to be by Hoppner.



## PENROSE, MRS.



AN Essex beauty.

HALF figure, full face, in brownish dress with reddish stripes; head-dress, a fichu made up in the form of a turban, a fichu over shoulders; landscape in distance, sky background. Canvas, 30 × 25 in.

The property of John Jafé, Esq., Nice.

Illustrated in Sedelmeyer's "Eighth Hundred of Paintings by Old Masters," 1902, No. 81.

## PERCEVAL, MRS.



JANE, second daughter of Sir Thomas Spencer Wilson, Bart.; married, first, 10 Aug., 1790, the Right Hon. Spencer Perceval, Prime Minister (assassinated by Bellingham, 11 May, 1812); and secondly, on 12 Jan., 1815, Lieut.-Col. Sir Henry Carr, K.C.B.; died 26 Jan., 1844.

HALF-LENGTH (about twenty-eight years of age), seated, head facing to left, nearly in profile; black dress cut to V-shape, with short sleeves; gold necklace; brown hair, dark gray eyes; fresh complexion. Canvas, 40 × 30 in.

The property of D. Perceval, Esq., 24, Chester Square, London.

PERCY, LADY CHARLOTTE. *See* ASHBURNHAM

## PETERSHAM, LORD



CHARLES, eldest son of 3rd Earl of Harrington; born 8 April, 1780; a Major-General in the Army; succeeded his father as 4th Earl, 5 Sept., 1829; died 3 March, 1851.

HEAD and shoulders of a youth, in dark coat with white stock; red curtain background. Canvas, 23 × 15 in.

This portrait was probably originally in a 30 × 25 in. canvas, and may have been the one in the Hoppner Sale of 1823, lot 36. It passed with much other Harrington property into the possession of the Marchioness Conyngham, and was sold at her sale at Christie's, 8 May, 1908, lot 42; it was purchased on behalf of the family of a member who considers that it represents Leicester Fitzgerald Charles, 5th Earl (born 2 Sept., 1784, succeeded to the title in 1851; died 7 Sept., 1862); but in the Hoppner Sale of 1823 it is described as of "Lord Petersham"; this courtesy title was borne by the above-described Charles from the time of his birth in 1780, until the death of his father in 1829, thus covering the whole of Hoppner's career.

See also STANHOPE.

## PETRIE, WILLIAM



OF the East India Company, in whose employ he was for fifty-one years; M.P. for East Retford, Notts, 1796; Provisional Governor of Madras, 1807, also Governor of the Prince of Wales Island, where he died 27 Oct., 1816, aged sixty-eight years.

HALF figure, seated, directed to front and looking at spectator; dark coat, white waistcoat and white stock; thin gray hair. Canvas, 30 × 25 in.

Painted about 1795.

The property of H. C. Collyer, Esq., Breakhurst, Beddington, Croydon, whose grandfather inherited it from Mr. Petrie, "an old friend and kinsman."

Romney also painted William Petrie's portrait, but at a much earlier date, *i.e.* 1777. See "Notes and Queries," 24 Nov., 1906.

## PHIPPS, THE HON. EDMUND



FOURTH son of Constantine Phipps, 1st Lord Mulgrave; born 7 April, 1760; a General in the Army, Colonel Commandant of the 60th Regiment of Foot, and Clerk of the Deliveries of Ordnance; died, unmarried, 14 Sept., 1837.

IN red military tunic. Canvas, 30 × 25 in.

Christie's, Earl of Normanby Sale, 1897, 8 May.

A study in oils, or unfinished replica of the above, was in the Hoppner Sale, 1823, lot 7.

## PHIPPS, CONSTANTINE HENRY



ELDEST son of 1st Earl of Mulgrave; born 15 May, 1797; succeeded his father, 7 April, 1831; Lord-Lieutenant and Governor-General of Ireland, 1835-39; Governor-General of Jamaica, 1832-34; G. C. H.; Secretary of State for the Colonies, 1839, and for the Home Department, 1839-41; created Marquess of Normanby, 25 June, 1838; died 28 July, 1863.

HALF figure, directed slightly to left, looking at spectator, three-quarter face; long brown hair falling in masses over shoulders; brown eyes; black dress with crimson sash over right shoulder; broad white lace collar; background clouds, reddish to golden, with blue patch of sky. Canvas, 30 × 25 in.

Exhibited, British Institution, 1817, No. 123 (Earl of Mulgrave).

This was at Mulgrave Castle until recent years, when it was owned by the Marquess of Normanby. It is now the property of J. A. Burden, Esq., of 7, East Ninety-First Street, New York.

See also MULGRAVE.



## PHIPPS, THE HON. MRS. AUGUSTUS



ARIA, or Mary, eldest daughter of Peter Thellusson, Esq., of Brodsworth Hall, co. York; married, 14 Aug., 1792, the Hon. Augustus Phipps, F.R.S., younger son of Constantine, 1st Baron Mulgrave; died, *s.p.*, 6 July, 1834.

THREE-QUARTER figure, standing, the face slightly turned to the left, right arm slightly outstretched; golden brown dress softly draped, cut to V-shape at neck, white sleeves, somewhat full, with long cuffs of same material. Canvas, 30 × 25 in.

The property of Mrs. Oddie, St. Albans, Stratton-on-the-Fosse, Bath—the late Mrs. Henry Oddie being Mrs. Phipps's great-niece.

## PILKINGTON, LADY



ROBABLY Elizabeth Anne, daughter of W. Tufnell, Esq., of Langleys; married, 1 Aug., 1797, Sir Thomas Pilkington, 7th Bart.; died in 1841.

HALF figure, facing front, head turned, directed and looking to right, in white dress cut low to V-shape, blue sash, ribbon in hair and round neck, black or slate-coloured cloak thrown over her left arm; red curtain background, terrace and trees in distance to right. Canvas, 30 × 25 in.

Sold at Christie's, 25 April, 1903.

## PITCAIRN, DAVID, M.D.



ELDEST son of Major John Pitcairn, who was killed at Bunker's Hill; born in Fifeshire, 1 May, 1749; studied at Glasgow, Edinburgh and Corpus Christi College, Cambridge; M.B., 1779; M.D., 1784; began to practise in London in 1779; Physician to St. Bartholomew's Hospital, 1780-93; F.R.S., 1782; died at Craig's Court, Charing Cross, 17 April, 1809.

HALF figure, to left, nearly full face, seated in green-backed chair; dark brown coat, partly buttoned and showing light waistcoat, white neckcloth; dark red background. Canvas, 30 × 25 in.

At the Royal College of Physicians, London, to which it was bequeathed by his widow, Elizabeth, daughter of William Almack, Esq.

NOTE.—This portrait is mentioned in Gifford's lengthy footnote to line 337 of "The Maeviad." It is stated to have been engraved by Bragg, but we have failed to verify this; a small and poor pencil-drawing



copy, in reverse,  $4\frac{1}{2} \times 4\frac{1}{2}$  in., is in one of the portfolios of engravings in the Royal College of Physicians. Dr. Matthew Baillie, "who lived in intimate friendship" with Pitcairn for "thirty years," was also painted by Hoppner, and this portrait is also at the Royal College of Physicians.

## PITT, RIGHT HON. WILLIAM



THE great statesman, youngest son of William Pitt the elder, Earl of Chatham. Born at Hayes, Kent, 28 May, 1759; educated at home and at Pembroke Hall, Cambridge; M.P. for Appleby, 1781, and almost immediately afterwards he attained great eminence both as an orator and a statesman, and showed himself fully qualified even for the highest offices; Chancellor of the Exchequer in Lord Shelburne's administration, 1782; displaced by the coalition of Fox and Lord North in the spring of 1783, but before the close of the same year was able to form an administration of his own, and he continued at the head of that administration for a period of seventeen years; retired from office in 1801 on a difference of opinion between himself and King George III upon the Roman Catholic question; in May, 1804, he formed a new administration, but his health had already begun to fail, and he died at his villa at Putney, 23 Jan., 1806.

Royal Academy, 1806, No. 108.

1. Sir George Scharf's minute description (of the National Portrait Gallery example, No. 2) may be taken as applicable to the original:

A STANDING figure seen nearly to the knees, wearing a black suit and plain white cravat. His right hand holds the back of a chair, on which is laid the black and gold embroidered gown of the Chancellor of the Exchequer; his left hand, very little seen, is placed on his hip. The ruddy and closely-shaven face is turned in three-quarters to the left, the gray eyes looking away in the same direction. The hair, brushed away from the face, is gray from powder, some of which lies on the collar of his coat. The body is turned full in front, and the closely buttoned coat leaves the lower part of his black satin waistcoat visible. The shaft of a column with a doubled crimson cord twisted round it appears to the left, and on the right a yellow curtain hangs down in bag-like folds. Light is admitted from the right-hand side. Canvas,  $56\frac{3}{4} \times 43\frac{1}{2}$  in.

Formerly in the possession of the Marquess of Normanby, K.G., and the last portrait for which Pitt sat. Lord Normanby, as a boy, went with his father to Hoppner's and saw Pitt sitting for it. "This portrait was finished 25 Oct., 1805. It had not been sent home when Pitt died (Clint had been engraving it). Then came applications from the most intimate friends of the deceased statesman for copies. All these, made before the original was sent home, were by the express permission of Lord Mulgrave. After that, I know copies of copies were multiplied to any that wished them. My picture was sent home before the end of 1806."—Lord Normanby to Earl Stanhope, 2 May, 1862.

Exhibited, British Institution, 1819, No. 58 (Earl of Mulgrave); 1863, No. 154 (Marquess of Normanby); and Old Masters, 1893, No. 29 (W. Burdett Coutts, Esq.).

NOTES.—The following contemporary criticism will be found interesting: "In this picture . . . the figure is well drawn in every part, and the whole approximates nearer to a studied portrait than any which we have hitherto seen from the pencil of Mr. Hoppner. It maintains, upon high ground, this department of the art, and supports the reputation of the painter in his peculiar line. If we have anything to object to in this portrait, it is, that the dark coat is somewhat too strongly blended with the darkness of the background, which leaves the head too much of a light spot between the two masses of light—that of the curtain above, and the Chancellor's robes in the opposite corner below."—"La Belle Assemblée," June, 1806, p. 271.

"The Mulgrave portrait is undoubtedly the original of most of the three-quarter-length portraits of Mr. Pitt painted by Hoppner. It was offered to Lord Rosebery, but he did not purchase it. It is now, he believes, in the possession of Lady Burdett Coutts."—Letter from the Earl of Rosebery, 24 Jan., 1903.

ENGRAVINGS.—It is almost a hopeless task to differentiate the numerous engravings, some of which, when they are not copies or variations of Clint's original engraving, are from one or other of the innumerable replicas.

In mezzotint by G. Clint,  $16\frac{3}{4} \times 14$  in., published by Colnaghi and Co., 20 June, 1806. In stipple,  $5\frac{1}{2} \times 4\frac{1}{2}$  in., by H. Meyer, to waist, arms only seen to elbows, 26 Oct., 1809, as frontispiece to vol. i of John Gifford's (John Richards Green) "History of the Political Life of the Right Hon. William Pitt," published by Cadell and Davis; another in stipple,  $6\frac{1}{2} \times 7\frac{1}{2}$  in., by the same, from a drawing by J. Jackson, "from the portrait in the possession of Lord Mulgrave," 17 Nov., 1810, for "The British Gallery of Contemporary Portraits." By Thomson,  $4\frac{1}{2} \times 3\frac{1}{2}$  in., for W. Jerdan's "National Portrait Gallery," published by Fisher, Son and Co., 1829. By J. Rogers, with emblematical decorations, to knees, as a bookplate for J. and F. Tallis, London and Glasgow. These are mostly copied from Clint's mezzotint, and in some cases the robes of Chancellor of the Exchequer were added by the engraver.

With the assistance of Sir George Scharf's "Catalogue," which is reprinted in Lord Ashbourne's "Pitt: some chapters of his Life and Times," 1898, pp. 382-3, we have been able to trace the following replicas which probably do not by any means exhaust the list. Some of the following have changed hands since Scharf wrote.

## 2. NATIONAL PORTRAIT GALLERY.

This was presented to the National Gallery in 1853 by Mr. George Moffat, and was deposited in the National Portrait Gallery. This has been extensively reproduced by photographic processes during recent years. Canvas,  $55\frac{1}{2} \times 42\frac{1}{2}$  in.

NOTE.—"A fine three-quarter portrait of Mr. Pitt by Hoppner, bought at Sotheby and Wilkinson's a few months back by Mr. [George] Moffat, M.P., has been presented by that gentleman to the National Gallery, and may be seen at Marlborough House. It is the best portrait of Pitt, and an admirable example of Hoppner's art. A duplicate of it was bought some two years since by the late Duke of Wellington, and added to the collection at Apsley House."—"Gent's Mag.," Sept., 1853, p. 275.

## 3. LORD CARRINGTON'S, NOW THE EARL OF ROSEBERY'S.

Three-quarter-length, to knees, in full robes, black and gold, looking slightly to left; right hand on papers which rest on table, the other hand partly hidden in his pocket, green curtain background on right; on the left. Canvas,  $56 \times 44$  in.

This differs somewhat from the Mulgrave portrait. It was engraved by J. Posselwhite,  $5 \times 4$  in., 1 June, 1834 ("from the picture in the collection of Lord Carrington"), pillar to left, table, inkstand and papers, right hand resting on table, curtain background to right, for Lodge's "Portraits," and repeated on a smaller scale in vol. xii of the second or octavo edition of the same work, 1 Dec., 1836; and again, half figure only, and no accessories in Bohn's cheap reprint of Lodge. The same picture was again engraved in line by T. Cole,  $6\frac{1}{4} \times 5\frac{1}{4}$  in., for the "Century Magazine," Sept., 1898, p. 689, and reprinted in Cole's "Old English Masters."

## 4. THE EARL OF HARROWBY'S.

Half-length, standing; black dress; right hand resting on official robes. Canvas,  $56 \times 46$  in. Exhibited, South Kensington, 1868, No. 31.



## 5. THE MARQUESS OF CAMDEN'S, BAYHAM ABBEY.

Half-length, standing; in black dress with white cravat; right hand resting on the Chancellor of the Exchequer robe laid over the back of a chair, left hand on hip; face turned three-quarters to the left. Canvas, 54 × 44 in.

## 6. THE EARL OF VERULAM'S, GORHAMBURY.

## 7. TRINITY COLLEGE, CAMBRIDGE (MASTER'S LODGE).

Canvas, 56 × 45 in. Given to the College by Earl of Lonsdale in 1807.

8. MERCHANT TAYLORS' HALL, LONDON; presented in June, 1843, to the Court by Newell Connop, Jun., Treasurer to the Pitt Club, which used to hold its triennial dinner in the Company's hall. Canvas, 57 × 44 in.

## 9. EARL OF ST. GERMAN'S, PORT ELIOT.

Three-quarter-length. Canvas, 55½ × 43½ in.

## 10. MR. HOPE'S.

Three-quarter-length figure, nearly full face, head slightly turned towards his right shoulder; dark morning dress, white stock; right hand on back of chair, on which are Chancellor's robes; left hand on hip; curtain and column in background to right. Canvas, 50 × 40 in. A very fine picture, fresh complexion, gray hair, and very carefully painted. Mr. Hope says his portrait of Pitt was done by Hoppner from Lord Mulgrave's [No. 1]; his grandfather applied to Lord Mulgrave to have this replica done, and three or four others were done at the same time.

## 11. SIR ROBERT DUNDAS'S, AT ARNISTON.

Canvas, 30 × 25 in.

## 12. EARL OF MALMESBURY'S, AT HERON LODGE, CHRISTCHURCH.

Life-size bust, dark coat buttoned up almost to neck, white stock; broadly painted, somewhat unfinished. Canvas, 26 × 21 in.

## 13. SIR WALTER STIRLING'S.

An original study for the head alone.

## 14. THE GROCERS' COMPANY'S.

A large full-length portrait in oils, posthumous, painted for the Grocers' Company by J. Hoppner; the price paid for it (with frame) in February, 1807, was £204 10s. Canvas, 96 × 62 in. A photogravure reproduction of this portrait formed the outer cover of the programme of the Company's Livery Entertainment, 24 July, 1907. Pitt was Honorary Freeman of the Company in 1784.

## 15. THE DUKE OF CUMBERLAND'S.

Of No. 16 a second example was executed, and was in the possession of the Duke of Cumberland in 1810. It largely agrees with the well-known portrait, but a description of it from the engraving mentioned below may be here recorded. Full-length, standing and facing the spectator; right hand resting on a bundle of papers (official documents) on a table on which are also books and inkstand; three folio volumes rest on the floor by the table; an old English chair to right, pillar to left.

ENGRAVED in line by T. Bragg, 26 × 16¾ in., from the picture in the possession of H.R.H. the Duke of Cumberland: "London, Published June 4, 1810, by Phoebe Hoppner, N° 18, Charles St St James's"—the words within quotation marks are separately printed on a narrow slip of paper and pasted at the bottom of the rare engraving, of which Mr. F. Harvey of St. James's Street obligingly allowed us to inspect a copy.

NOTE.—From some cause or other this engraving does not appear to have been a success, as the plate with the stock was sold at auction on 23 May, 1828, lot 234:—"Right Hon. W<sup>m</sup> Pitt, whole-length, standing by the side of a table, after Mr. Hoppner, by T. Bragg, a most valuable copper plate in the finest state, very few impressions ever having been distributed, with 95 French proofs, 16 proofs on India paper, and 80 print impressions," 191 in all. This lot realized only 13 guineas.

## 16. EARL BATHURST possesses a version at Cirencester House, on canvas, 55 × 46 in.



17 and 18. LORD RAVENSWORTH possesses two portraits of William Pitt, one of which measures  $22\frac{1}{2} \times 18$  in., and the other  $30 \times 25$  in.; the former shows Pitt at a much earlier period than the larger picture, and was bequeathed to the present owner by his lordship's aunt, Lady Bloomfield. The second picture was at Ravensworth Castle when Lord Ravensworth succeeded to the title.

The Duke of Northumberland has a very fine portrait of Pitt by Hoppner, over the mantelpiece in the dining-room at 2, Grosvenor Place, and also another of the same in the morning-room, attributed to Hoppner. Mr. Bruce Ismay possesses a whole-length portrait of Pitt by Hoppner; the Duke of Atholl possesses a three-quarter-length version,  $50 \times 40$  in. And another version is in the possession of Mr. T. Clarke Tatham, of Millbrook, Millfield Lane, Highgate, whilst yet another is at Bocconoc, Lostwithiel, Cornwall, the property of J. B. Fortescue, Esq.

The following replicas have been sold at Christie's:

1823, 31 May, lot 30, Hoppner Sale.

1829, 28 April, lot 102, John Dent Sale, 40 gs. (Seguier).

1832, Geo. Watson Taylor, M.P., 105 gs.

1852, 5 April, lot 49, Earl of Liverpool (removed from Fife House), three-quarter-length, in a simple black dress. Canvas,  $55\frac{1}{4} \times 43\frac{1}{2}$  in., 130 gs. (Duke of Wellington). Described in the Duchess of Wellington's "Catalogue of Pictures at Apsley House," 1901, No. 214. See also "Athenæum," 10 April, 1852, and 8 Jan., 1853.

1871, 3 June, lot 13, C. W. Lewis, of the Inner Temple, 160 gs. (Rutley).

1878, 11 May, lot 229, John Heugh Sale, a sketch for the large picture,  $23\frac{1}{2} \times 18$  in., 32 gs. (Davis).

1887, 18 June, lot 804, Earl of Lonsdale Sale,  $48 \times 40$  in., 100 gs. (Colnaghi and Co.).

1892, 12 March, lot 41, Lord Clancarty, 95 gs. (Agnew).

NOTE.—"The famous bust of Mr. Pitt, by Mr. Nollekens, was chiselled from a post-mortem cast, the artist never having seen the original till called upon to make this mask. It was by means of this mask, and of the portrait of Mr. Pitt by Hoppner, which Nollekens borrowed from Lord Mulgrave, that he [the sculptor] was enabled to make the full-length statue of the statesman in the Senate House of Cambridge University, and for which he received three thousand guineas."—D. E. Williams, "Life of Sir T. Lawrence," i, 280. Smith, in his "Life of Nollekens" (ii, 74), mentions a bust of Pitt as always on sale by the sculptor. He sold 74 busts at 120 gs. each, which were executed for him by some inferior artist; and 600 casts at £6 apiece.

Sir Walter Scott, in a letter to Lady Abercorn, dated Edinburgh, 15 February, 1815, says: "I have got a most beautiful drawing of Pitt from Hoppner's fine painting."

## PLUMER, SIR THOMAS



BORN 10 Oct., 1753, educated at Eton and University College, Oxford; called to the Bar, 7 Feb., 1778; defended Sir Thomas Rumbold at the Bar of the House of Commons, 1783; one of the three counsel to defend Warren Hastings; Solicitor-General in the Duke of Portland's administration, 1807; Vice-Chancellor of England, 10 April, 1813; Master of the Rolls, 1818; died 24 March, 1824.

IN robes and wig of Master of the Rolls, holding a roll of paper in his hand; the head and shoulders only finished. Canvas,  $50 \times 40$  in.

The property of Edward Cutler, Esq., Edgware Place, Edgware, Middlesex.  
Perhaps this unfinished portrait was lot 40 in the Hoppner Sale of 1823.

## POLLOK, MISS



DAUGHTER of the Rev. Dr. Pollok, rector of Grettleton, Wilts, afterwards Mrs. Skottowe, of Amersham.

THREE-QUARTER figure, seated in a landscape and under trees, directed to front, head turned and looking to right, white dress cut low, blue sash, red coral necklace and armlets; black hair falling in curls over forehead; blue eyes, fresh complexion, and laughing lips; brook and flowering plants to left; left hand resting on blank page of an open sketching-book which rests on her lap; on the other page (the right), is a pencil drawing of a rustic scene. Canvas, 50 × 40 in.

In the Terrell Collection, New York.

Exhibited, Agnew's Eighth Annual Exhibition, Nov.-Dec., 1902, No. 15.

ENGRAVED in mezzotint by J. B. Pratt, 16 $\frac{5}{8}$  × 13 $\frac{1}{2}$  in., 1903.

NOTE.—This lady was painted by Sir William Beechey, R.A., and the portrait was exhibited, under her married name, at the Royal Academy in 1802, No. 96.

## PONSONBY, LADY

The only record of this portrait is the Hoppner Sale, 1823, lot 20.

## PORSON, RICHARD



AN eminent classical scholar and critic, son of a parish clerk at East Ruston in Norfolk, born on Christmas Day, 1759. Under the patronage of Sir George Baker, a distinguished physician, he was sent from Eton in 1777 to Trinity College, Cambridge, where he was elected Craven scholar in 1781, and became Greek Professor in 1793. Porson was gifted with a stupendous memory, unwearied application, great acuteness, and strong sound sense. He was regarded as one of the profoundest Greek scholars, and unsurpassed in power as a verbal critic. On the establishment of the London Institution in 1806, Porson was appointed librarian, and died there of an apoplectic stroke 19 Sept., 1808. One of his last services was the restoration of the last twenty-six lines of the Rosetta stone. His remains were interred in the chapel of Trinity College, Cambridge.

HALF figure, sitting, directed and looking to left, dark coat, white stock; dark



long hair falling over shoulders and forehead; curtain background. Canvas, 30 × 25 in.

In the University Library, Cambridge; presented in 1833.

ENGRAVED in stipple by William Sharp, 12 $\frac{3}{4}$  × 11 in., 4 Nov., 1810; of this engraving there are five progress states and one finished print in the British Museum; another, in stipple, by B. Hall, from Sharpe's engraving, 5 × 4 $\frac{1}{4}$  in.

NOTES.—“Doctor Matthew Raine, head master of the Charter House, was the most intimate of Porson's friends, and had the greatest influence over him . . . [Raine] had a very fine portrait of him by Romney [*i.e.*, Hoppner], and a perfect likeness; from this and a *post-obit* masque in plaister, a good bust of him was executed, I think by Turnerelli; and from this picture a line engraving has been done. Porson's head was remarkably fine.”—Pryse Lockhart Gordon's “Personal Memoirs,” 1830, i, 287-8. “In the year 1791 a considerable sum of money was subscribed for the use of the late Professor Porson by several of the most distinguished nobility and gentry in this country. The whole sum not having been appropriated to his benefit, a meeting of his friends is shortly to take place, at which a proposal will be submitted to the subscribers for erecting a monument to his memory in Trinity College, Cambridge, and also to have engraved a print, from a portrait of him by Hoppner, now in the possession of Dr. Raine, of Charterhouse Square.”—“Monthly Magazine,” April, 1809, p. 307. “Porson once dined at Hoppner's, but there was no wine, as Mrs. Hoppner was out and had taken the key of the wine cupboard. After dinner, Porson insisted that she probably kept a bottle of spirits for her private use in the bedroom, and induced Hoppner to search for it. A bottle was found, and was put before Porson, who pronounced it excellent gin. When his wife came home, Hoppner taunted her with the concealed dram, and triumphantly assured her that every drop had been drunk. ‘Drunk it!’ exclaimed Mrs. Hoppner, ‘Good Heavens! it was spirits of wine for the lamp.’ It was before the days of methylated spirit. Horne Tooke used to say that Porson would drink ink rather than nothing. Rogers always maintained that all this was only the weak and distressing side of a truly great and noble character.”—“Rogers and his Contemporaries,” ii, pp. 74-5. A variant of this story is told in “Porsoniana,” edition 1856, pp. 298-9.

## PORTER, CAPTAIN

Royal Academy, 1789, No. 41, as a “Portrait of a Gentleman.”

## PORTEUS, BEILBY



BISHOP OF LONDON. Born at York, 8 May, 1731, and educated at Ripon and Christ's College, Cambridge. In 1762 he became chaplain to Archbishop Secker, whose life he afterwards wrote, and in 1772 was presented to the rectory of Lambeth. In 1776 Doctor Porteus became Bishop of Chester, and in 1787 was translated to the See of London. He was on terms of close friendship with Hannah More and William Wilberforce. He died 8 May, 1808, and was buried at Sundridge, and bequeathed his library to the subsequent Bishops of London.

NEARLY whole-length, in wig and bishop's robes, sitting in large arm-chair, directed to front, looking at spectator, holding mortar-board hat (not seen in the



picture) in right hand, left hand resting on arm of chair; book-shelves with books, and curtain to left; table with large open folio volume (probably the Bible), with inkstand and pen. Canvas, about 50 × 40 in.

At Fulham Palace.

ENGRAVED in mezzotint by C. Turner, 17 × 14 in., 16 May, 1807; of this there is a proof with skeleton letters in British Museum; copied and reduced by permission by H. Meyer, stipple,  $4\frac{5}{8} \times 3\frac{7}{8}$  in., for W. Jerdan's "National Portrait Gallery" (vol. v, 1834), published by Fisher, Son and Co.

The above portrait is mentioned in Faulkner's "History of Fulham," and "Gentleman's Magazine," 1813, Pt. I, p. 241.

## POULETT, JOHN



F Addington; son of the Hon. Vere Poulett, 2nd son of the 3rd Earl Poulett, by his wife (*née* Beecher); born in 1789.

WHOLE-LENGTH of a boy about ten or twelve years of age, standing directed and looking to front, in red cavalier costume, with Vandyck lace collar; fair hair falling over forehead and ears; right hand holding hat with large feather; left hand holding gloves, with black cloak over arm; dark background, with pillar to right. Canvas, 60 × 40 in.

The property of Lady Boileau, Ketteringham Park, Wymondham.

Exhibited at P. and D. Colnaghi and Co.'s, 1909, No. 9.

NOTE.—John Poulett's sister, Anne Lucy, married, in Sept., 1813, George, Lord Nugent, and was Lady Boileau's godmother. Lord Nugent bequeathed his property to Lady Boileau, after his sister-in-law Mrs. Connel (*née* Vera Poulett), and this, with other family portraits, came into Lady Boileau's possession in 1869.

## POULETT, LADY



MARGARET, only daughter and sole heiress of Ynyr Burges, Esq., of East Ham and Thorpe Hall, Essex; married, first, Sir John Smith, Bart., who took the additional name of Burges (he died, *s.p.*, 1803), of Havering Bower, Essex; and secondly, as his second wife, 23 July, 1816, John, 4th Earl Poulett; died 27 May, 1838, when her kinsman, John Ynyr Burges, succeeded to her estates.

HALF figure, to the front, head three-quarters to the left, looking in the same direction; dressed in white muslin, with a cap of the same material on her head; blue sash, black lace mantilla draped loosely over both arms; fair hair; red curtain background, glimpse of landscape to the left. Canvas, 30 × 25 in.

From the collection of Earl Poulett, Hinton St. George. Sedelmeyer's "Fourth Hundred Paintings by Old Masters," 1897, No. 80, with an illustration.

## POYNTZ, MISS.



HALF figure, seated, directed slightly to right, looking at spectator, black low dress trimmed with white muslin, slate-coloured skirt, fair hair; black hat with large feather; red background. Panel, 30 × 25 in.

At Althorp, the property of Earl Spencer.

Exhibited at P. and D. Colnaghi and Co.'s, 1909, No. 10.

NOTE.—The exact identity of this lady is uncertain. The tradition in Earl Spencer's family is that the lady was a member of the Poyntz family, of Midgham, co. Berks, allied to the Spencer family by the marriage of the 1st Earl with the eldest daughter of the Right Hon. Stephen Poyntz.

## PRICE, LADY ROSE



LIZABETH, youngest daughter and co-heiress (with her sister Frances, wife of Charles, 2nd Earl Talbot); of Charles Lambart, Esq., of Beau Parc, co. Meath; married, in 1795, Rose Price, Esq. (who was created a baronet in May, 1815); died 2 Dec., 1826.

WHOLE-LENGTH, when seventeen years of age, in white dress, bare arms, sitting on or leaning against a bank; looking at spectator; profusion of dark hair, falling over forehead; landscape with view of sea or a lake in the distance. Canvas, 94 × 58 in., inscribed: "Lady Price, wife of Sir Rose Price, Bart., in the 17<sup>th</sup> year of her age."

At Ingestre, Stafford (Earl of Shrewsbury and Talbot); a copy of this fine portrait of a very beautiful girl was made for the Earl's town residence some years ago.

## PRICE, MRS.



HALF figure of an elderly lady, looking to left; white dress, with pink sash, cream-coloured fichu, muslin tie round neck; dark mantle thrown loosely over shoulders and held with her left hand; powdered hair, fresh complexion; dark background. Canvas, 30 × 25 in.

The property of A. H. Lee, Esq., M.P.

NOTE.—This was at one time in the collection of the late Mr. E. M. Denny, of Bryanston Square, and formed lot 31 in his Sale at Christie's on 31 March, 1906; it was described simply as a "Portrait of a Lady," the identity having been discovered after the sale.





## RADNOR, EARL OF

**JOSEPH** ACOB, eldest son of William, 1st Earl of Radnor; born 15 March, 1750; Recorder of Sarum, 1766-1828; M.P. for Salisbury, 1771, and 1774-76; succeeded his father as 2nd Earl of Radnor in Jan., 1776; High Steward of Wallingford, a F.R.S., and Vice-President of the the Society of Arts; died 27 Jan., 1828.

THREE-QUARTER-LENGTH, in his wig and robes (black with gold braid), as Recorder of Salisbury; left arm on slab, right arm on table, holding in hand a roll of papers; very dark background, which is painted in a low light. Canvas, 50 × 40 in.

The property of the Corporation of Salisbury.

NOTE.—“The portraits of William Hussey [*q.v.*] and the Earl of Radnor were painted by Hoppner at the request of the Salisbury Corporation, as already stated *infra* Hussey. On 23 Sept., 1795, the Ledger of the Corporation contains the following entry: ‘The Council ordered that the Chamberlain do pay for the portraits of the Earl of Radnor and Mr. Hussey, and for that purpose be empowered to sell so much of the Stock of the Corporation in the public funds as will produce one hundred and twenty-six pounds.’ The following month an order was made that they should be fixed on the wall, within the plaster recess, one over each door, in the banqueting-room of the new Council House, the Radnor over the north, and the Hussey over the south door. . . . The pictures of Lord Radnor and Mr. Hussey, which are painted on canvas, were let into these recesses, and, owing to want of air and ventilation, they were reported, in 1850, to have got into a bad state of repair. On 14 March, 1850, we find a letter from Lord Folkestone complaining of the state of the picture of his grandfather, with the result that the following resolution was passed: ‘That the pictures of Lord Radnor and Mr. Hussey be put in repair.’ The matter was referred to a small committee—Dr. Finch and Mr. Squarey. However, it was not until May, 1853, that the pictures were ordered to be removed from the recesses, cleaned and restored by Mr. Barker at a cost of £20. In the following November the Council ordered the frames in which they are at present to be made for them.”—“Salisbury and Winchester Journal,” 17 Nov., 1906.

## RAINE, MATTHEW, D.D.

**BORN** 20 May, 1760, at Gilling, Yorks; son of the Vicar of St. John's, Stanwick, and Rector of Kirby Wiske, near Richmond; entered Trinity College, Cambridge, where he graduated as sixteenth wrangler in 1782; B.D., 1794; D.D., 1799; Head master of Charterhouse School, 7 June, 1791; died 17 Sept., 1811.



HALF figure, directed to front and looking at the spectator, in gown and wig; curtain background. (Description from the engraving.)

ENGRAVED in line by W. Sharp,  $12\frac{3}{4} \times 11$  in., 1 Dec., 1815. Of this engraving there are five progress states in the British Museum.

The original is doubtless the portrait "reputed to be by Hoppner" in the Master's Lodge, Charterhouse. See note to PORSON.

## RAINE, MISS



ESTHER, daughter of the Rev. Matthew Raine, and sister of the Head master of Charterhouse (see previous entry).

HALF figure, life size, seated in a chair, directed to front and looking to left, three-quarter face; white dress cut to V-shape at neck, black mantilla over her shoulders; double row of coral beads round her neck; turban-shaped white head-dress. Canvas,  $30 \times 25$  in.

Bought from the granddaughter of Miss Raine.

Illustrated in Sedelmeyer's "Eighth Hundred Paintings by Old Masters," 1902, No. 82, and included in the Sedelmeyer Sale, Paris, 16 May, 1907, lot 86, when it realized 102,000 francs.

Exhibited at Berlin, "Gemälde Englischer Meister des XVIII Jahrhundert," 1903, No. 21.

NOTE.—We have not been able to find any biographical particulars of Miss Raine, other than those given above. Her mother died in 1803; her brother, Jonathan Raine, was a barrister and M.P. for St. Ives. She may have been the Miss Raine, whose death at Clarence Crescent, Windsor, on 6 March, 1854, "sincerely regretted by her family," is recorded by "The Times" of 9 March of that year.

## RAINIER, REAR-ADMIRAL



JOHN SPRAT RAINIER, nephew of the celebrated Admiral Peter Rainier, Commander-in-Chief on the East India Station, and a descendant of Daniel Regnier, of Poitou, who emigrated to England after the revocation of the Edict of Nantes, and settled in Kent; born in Feb., 1778, and educated at Tonbridge School; entered the Navy when very young, and served under his uncle in the East Indies; attained the rank of post-captain before he was nineteen; Rear-Admiral of the Blue; died at Portsmouth, 13 Nov., 1822.

To waist, in naval uniform, painted when he was post-captain, about the age of twenty; face slightly turned to the left. Canvas,  $30 \times 25$  in.

At Brookhouse, Chailey, Sussex (J. Rainier M<sup>c</sup>Queen, Esq., grandson of Rear-Admiral Rainier).

RANCLIFFE, LADY. See PARKYNS, MRS.

RANDOLPH, JOHN, D.D.



SON of Thomas Randolph, President of Corpus Christi College, and Archdeacon of Oxford; born in 1749; educated at Christ Church College, Oxford; Prebendary of Salisbury, 1782; Rector of Ewelme; Governor of the Charterhouse, and Trustee of the British Museum; Dean of Canterbury; successively Bishop of Oxford, 1799-1806, Bangor, 1806-9, and London, 1809-13; died 28 July, 1813.

NEARLY whole length, in bishop's gown and wig, sitting in a large arm-chair, directed slightly to right and looking to left, left hand resting on book on table; bookshelves and books to right, pillars and curtain in background. (Description from the engraving.)

ENGRAVED in mezzotint by C. Turner,  $17\frac{3}{4} \times 14$  in., 10 Feb., 1811.

REDESDALE, LADY



RANCES, eighth child of John Perceval, 2nd Earl of Egmont, by his second wife, Catherine Compton, sister of the 8th Earl of Northampton (which lady was created Baroness Arden of Lohort Castle, Ireland, 23 May, 1770); born 4 Dec., 1767; married, 6 June, 1803, John Mitford, 1st Lord Redesdale, Lord Chancellor of Ireland; died 22 Aug., 1817.

SEATED in a crimson chair, three-quarter-length figure, to knees, facing the spectator, slightly turned to the right; white short-waisted dress, with sash under the arms, a fur pelisse over the left arm; hair falling over forehead almost to the eyebrows; hands resting in lap. Canvas,  $36 \times 28$  in.

At Stagbury, Banstead (H. S. Vade Walpole, Esq.).

Exhibited at P. and D. Colnaghi and Co.'s, 1909, No. 11.

An enamel, by H. Bone, of this picture was exhibited at the R.A., 1813, No. 593.

See also WALPOLE, LADY MARGARET.

REID, MRS.



OUISA, fourth daughter of Sir Charles Oakeley, 1st Bart.; born about 1786; married, in 1805, George Reid, Esq., of Watlington Hall, Norfolk; died 22 Jan., 1879.

Painted in 1805.

HALF figure, seated, in dark crimson dress cut low, black lace scarf across right shoulder and arm; hair dressed low on forehead, with band of pearls. Canvas,  $30 \times 25$  in.

The property of Mrs. Arthur Warry (widow of Lieut.-Col. Warry, R.A.) until 1909, when it was bequeathed to Sir Robert Gresley, Bart.



## REYNOLDS, MRS.



ARAH HUNT, married, *circa* 1793, Samuel William Reynolds, the engraver and artist (1773-1835).

HALF figure, directed to front and looking to left, nearly full face; dark dress with broad white lace collar; dark broad-brimmed hat with black feathers and ribbon. Canvas, 30 × 25 in.

In the collection of W. A. Coats, Esq., and forming Plate CXXII in the Portfolio of Photographs of his pictures, 1904.

RICHMOND, CHARLES, 4<sup>TH</sup> DUKE OF

EPHEW of Charles, 3rd Duke of Richmond; born 9 Sept., 1764; married, 9 Sept., 1789, Charlotte, daughter of the 4th Duke of Gordon; K.G., a General in the army, and Colonel of the 35th Regt. of Foot, Governor of Plymouth, Governor of Upper and Lower Canada, and Lord-Lieutenant of Sussex; succeeded his uncle, 29 Dec., 1806; died at Montreal, 28 Aug., 1819.

1. HALF figure, slightly turned, three-quarter face, looking at spectator, in uniform with epaulettes, top button only of coat fastened, directed to left; own hair; white stock; arms seen to elbows; not wearing Star of the Order of the Garter; trees in background to left. Canvas, 30 × 25 in.

The property of the Duke of Richmond and Gordon, at Goodwood.

ENGRAVED in mezzotint by H. Meyer, 12 × 11 $\frac{7}{8}$  in., 14 Nov., 1809 (published by Colnaghi and Co.); proof before all letters, British Museum. Meyer's copper plate, with sixty-nine duplicate proofs, was sold at Sotheby's, lot 235, 23 May, 1828.

2. A similar picture, also 30 × 25 in., but with the Star of the Order of the Garter, is also at Goodwood.

3. HALF figure, directed to left, looking at the spectator, in red military coat, wearing the Star of the Order of the Garter. Canvas, 30 × 25 in.

The property of T. Baring, Esq.

Marquis of Normanby's Sale, Christie's, 8 May, 1897.

Exhibited, New Gallery, 1899-1900, No. 194 (Colnaghi and Co.); and P. and D. Colnaghi and Co.'s, May, 1902, No. 2.

4. HALF figure, directed to left, looking at spectator, powdered wig, elaborate white cravat and ruffle; blue uniform with red collar and epaulettes; terrier dog nestling under right arm. Canvas, 30 × 25 in.

The property of the Earl Bathurst.

## RICKETTS, MRS.

The only record of this portrait is the Hoppner Sale, 1823, lot 16.



## RIDLEY, SIR MATTHEW WHITE



SECOND Bart., of Blagdon, co. Northumberland; born 28 Oct., 1745; for many years M.P. for Newcastle-on-Tyne, and succeeded his uncle on 21 March, 1763; married, 12 July, 1777, Sarah, daughter and sole heir of Benjamin Colborne, Esq., of Bath; died 9 April, 1813.

HALF figure, standing, directed to left, looking at the spectator, in red velvet coat with fur edging, white ruffles, rich waistcoat and wig, right hand resting on table, curtain background, with arms. Canvas, 36 × 28 in.

At Blagdon, Northumberland (Viscount Ridley).

ENGRAVED in line by J. Fittler, 12½ × 10¼ in., 1 Feb., 1788.

NOTE.—This portrait is mentioned in "The Morning Herald," 17 May, 1786.

## ROBERTSON, WILLIAM.



F Struan.

HALF figure, facing the spectator, with head turned to left; dark blue coat, with black collar and brass buttons, white cravat; dark background. Canvas, 30 × 25 in.

Exhibited, Old Masters, 1904, No. 89 (Dr. A. Bernhard Smith).

Sold at Christie's, 2 July, 1909, lot 77. Purchased by Miss B. Smith.

## ROBINSON, MRS. MARY



DAUGHTER of an American trader, Captain Darby, of Bristol; born in 1758, married in 1774 an attorney, Thomas Robinson, who sent her on the stage; first appeared as "Juliet," 1776, and created a great sensation, and afterwards as "Imogen" and "Ophelia"; in the character of "Perdita" in "The Winter's Tale" she attracted the attention of the Prince of Wales, whose mistress she was for a few months in 1778. She wrote several novels and poems, and died at Englefield Green, near Staines, 26 Dec., 1800.

1. HALF figure, in gray dress, seated in a landscape, her head resting on her right hand. Canvas, 30 × 25 in.

The property of Carl Meyer, Esq.

Sold at Christie's, 9 May, 1896.

2. HALF figure, looking at spectator, in grayish low dress, trimmed with white satin, white cuffs, large felt hat with white feathers, and with jewelled buckle in front; powdered hair falling over neck, right hand only seen; red curtain background. Canvas, 30 × 25 in.

The property of Messrs. Sulley and Co.

3. HALF figure, directed to left, head turned, looking at spectator, nearly full face; low black or dark dress trimmed with broad white muslin; powdered curly hair falling over neck and bound with white ribbon; hands crossed in lap. Canvas, 30 × 25 in.

Illustrated in Byron Webber's "James Orrock, Painter, Connoisseur, and Collector," 1903, vol. i, facing p. 65.

NOTE.—Earl Bathurst possesses a copy, believed to be by Hoppner, of Sir Joshua Reynolds's famous engraved portrait of Mrs. Robinson in black hat and feathers, painted in 1782 and engraved by W. Dickinson, 1785, and S. W. Reynolds. The Duchess of St. Albans possesses another copy of the same by Hoppner, which was exhibited at the Grafton Galleries, Fair Women, 1894, No. 91*a*; Lieut.-Col. H. Malet exhibited at the same place and time a drawing (No. 183) by Hoppner of Mrs. Robinson, in black and red chalk, 12½ × 10½ in., showing her seated under a tree: this is probably the drawing which was offered at Christie's on 30 June, 1906.

## ROGERS, SAMUEL



HE banker-poet. Son of a London banker, born at Stoke Newington, 30 July, 1763; became a partner in his father's bank in 1784; and in 1793, head of the firm; contributed essays to the "Gentleman's Magazine," in 1781, and published his most celebrated book, "The Pleasures of Memory," 1792; "Italy" appeared 1822-3, and the splendidly illustrated edition with plates by Turner and Stothard, 1830-34; retired from the bank in 1803 with £5,000 a year, and spent the remainder of his life in collecting books, and objects of art, and in entertaining; died 18 Dec., 1855. Hoppner was an intimate friend of Samuel Rogers, and both were members of the King of Clubs, started in 1801 (see "Early Life of Samuel Rogers," p. 422).

Painted in 1809.

HALF figure, life-size, directed slightly to left, looking at the spectator, nearly full face; dark red coat, left hand supporting chin, white stock; gray background. Canvas, 33 × 29 in.

At Holland House.

Exhibited, Guelph Exhibition, 1891, No. 228 (Earl of Ilchester).

ENGRAVED in stipple, about 4 × 3 in., by Henry Meyer, for the "New Monthly Magazine," 1 Nov., 1831, "ætat 46"; and by C. W. Sherborn.

See Princess Marie Liechtenstein's "Holland House," ii, 82. A version of this portrait was in the Hoppner Sale, 1823, lot 3.



## ROMILLY LADY



ANNE, eldest daughter of Francis Garbett, Esq., of Knill Court, co. Hereford; married, 3 Jan., 1798, Sir Samuel Romilly, the distinguished jurisconsult, advocate, and statesman (1757-1818); died, 29 Oct., 1818, three days before her husband. Their second son was created Lord Romilly in 1866.

To waist, directed to front and looking to right, three-quarter face; white low dress, cut square (high waist) with light cloak thrown over shoulders; dark curly hair falling in ringlets over forehead. Canvas about 30 × 25 in.

ENGRAVED in stipple,  $4\frac{1}{2} \times 3\frac{1}{2}$  in., by R. W. Sievier, "from the original picture by Hoppner," for "The Lady's Magazine," Feb., 1819.

Henry Bone's enamel copy of Hoppner's portrait was exhibited at the Royal Academy in 1820, No. 852.

## ROOKE, JUSTICE



JAILES ROOKE, of London; born in 1743; entered St. John's College, Oxford, matriculated 26 Nov., 1759, aged sixteen; B.A., 1763; Fellow of Merton College, 1766-85; barrister-at-law, Lincoln's Inn, 1766; Serjeant-at-Law, 1781, King's Serjeant, 1793; a Judge of the Common Pleas, 1793-1803; knighted 13 Nov., 1793; died 7 March, 1808.

Royal Academy, 1795, No. 89, as a "Portrait of a Judge."

THREE-QUARTER figure, seated to right, in scarlet and miniver judge's robes, white full-bottomed wig, clean-shaven face, square bands, right hand holding cap; table with writing materials to right; dark curtain background. Canvas, 50 × 40 in.

At Merton College, Oxford.

Exhibited, Examination Schools, Oxford, May-June, 1906, No. 155.

## ROSS, MRS.



BARBARA EVELYN ISABELLA, daughter of Sir Robert Gunning, Bart., Minister at Berlin and St. Petersburg; married, in 1795, General Alexander Ross, of Rosie, Montrose, Military Secretary to Lord Cornwallis (*q.v.*) during his first term as Governor-General of India; died in 1844.

Painted in 1804.

HALF figure, seated, directed to front, head leaning slightly to left, looking at spectator nearly full face, white dress cut low, trimmed with lace collar, high



waist; blue velvet mantle tipped with brown fur; pearl necklace with heart-shaped pendant; dark curly hair falling over forehead. Canvas, 30 × 25 in.


The property of Miss Ross.

Exhibited at Messrs. T. Agnew and Sons' Annual Exhibition, Nov.-Dec., 1906, No. 15.

NOTE.—This lady was also painted by G. Romney.

## ROUBIGNÉ, JULIA DE. *See* CROCKET

## ROWLEY, SIR WILLIAM


LDEST son of Rear-Admiral Sir Joshua Rowley, Bart., by Sarah, daughter and heiress of Bartholomew Burton, Esq., of Petersham; born 10 Feb., 1761; married, in March, 1785, Susannah Edith, daughter of Admiral Sir Robert Harland, Bart.; M.P. for Suffolk; succeeded his father, 22 Feb., 1790; died 20 Oct., 1832.

Painted in 1785.

HEAD and shoulders, face slightly turned to the right; brown coat, buttoned in front, figured waistcoat and white cravat; powdered wig. Canvas, 30 × 25 in.


At Tendring Hall, Stoke-by-Nayland, the property of Sir Joshua Thellusson Rowley, Bart. (grandson).

## ROWNEY, MRS.

ALF figure of a young lady seated near an open balcony or window, directed to right, looking at spectator, nearly full face, white dress with long sleeves, and with broad white frilled muslin collar; long curly hair, which falls over ears and neck, bound with band of white ribbon. Canvas, 30 × 25 in.

The property of Messrs. T. Agnew and Sons.

## ROXBURGHE, JOHN, DUKE OF

HE famous book-collector. Son of Robert Ker, 2nd Duke; born in Hanover Square, London, 23 April, 1740, succeeded his father in 1755; K.T., 1768; K.G., 1801; he formed a splendid collection of rare books at his residence in St. James's Square, London, the sale of which lasted forty-two days, from 18 May, 1812, and realized £23,397 10s. 6d. The Duke died unmarried on 19 March, 1804.

Royal Academy, 1788, No. 236, as a "Portrait of a Nobleman."

NOTE.—This is probably the vigorous portrait reproduced, without name of artist or engraver, in W. Clarke's "Repertorium Bibliographicum," 1819, in Quaritch's "Dictionary of Book-Collectors," and in W. Roberts's "Book-hunter in London," p. 52: a head and shoulders, gray wig, white cravat, and dark coat with broad collar.

## RUSSELL, ELIZABETH (DUCHESS OF CLEVELAND)



LIZABETH, daughter of Robert Russell, Esq., of Newton House, Bedall, co. York; married, as his second wife, 27 July, 1813, William Harry, 3rd Earl of Darlington (who in 1827 became Marquess, and, in 1833, Duke of Cleveland); she died, *s.p.*, 31 Jan., 1861.

WHOLE-LENGTH, life-size, standing in a garden terrace; white satin Empire dress, with blue velvet cloak lined with yellow and trimmed with ermine over right arm; dark hair and eyes; greyhound at feet; landscape background. Canvas, 92 × 56 in.

The property of Lord Barnard, Raby Castle.

## RUSSELL, LADY WILLIAM



HARLOTTE ANNE, eldest daughter of George, 4th Earl of Jersey; born 2 May, 1771; married, 11 July, 1789, Lord William Russell, brother of the 5th and 6th Dukes of Bedford; died 31 Aug., 1808; mother of William Russell (see next entry).

The only record of this portrait is the Hoppner Sale, 1823, lots 2 and 12.

## RUSSELL, WILLIAM



SON of Lord William Russell and great-grandson of John, 4th Duke of Bedford; born 15 July, 1800; married, in 1828, Emma, daughter of Col. J. Campbell, of Shawfield, North Britain; Accountant-General of the Court of Chancery; died 5 Sept., 1884.

THREE-QUARTER-LENGTH, full-face portrait of a little boy, in a short-sleeved white frock with pale pink sash; landscape background. Canvas, 30 × 25 in.

The property of Sir A. Henderson.

From Lord Northbrook's Collection; and James Price Sale, Christie's, 15 June, 1895, illustration in the Sale catalogue.

ENGRAVED in mezzotint by S. W. Reynolds, 8 × 6 $\frac{3}{4}$  in., 1 Jan., 1808, inscribed, "William youngest son of Lord William Russell."

NOTE.—Probably the above is identical with the "Portrait of a Boy" exhibited by W. Russell at the British Institution, 1861, No. 165.



## RUTLAND, DUKE OF



JOHN HENRY MANNERS, 5th Duke of Rutland; born 4 Jan., 1778; succeeded his father 24 Oct., 1787; (for wife, see next entry); K. G., Recorder of Grantham and Scarborough, Trustee of the British Museum, and High Steward of Cambridge; died 20 Jan., 1857.

1. Royal Academy, 1795, No. 71.

WHOLE-LENGTH, life-size, walking in a landscape, in civilian dress, directed to left and looking at spectator, nearly full face, dark cut-away coat, white breeches, waistcoat and cravat, and top boots; long hair; right hand holding stick; a terrier dog running by his side. Canvas, 95 × 58 in.

In the Ball-room, Belvoir Castle (Duke of Rutland). Illustrated in the "Connoisseur," Sept. 1903.

2. Royal Academy, 1799, No. 132.

WHOLE-LENGTH, standing in a landscape, facing front and looking to left, in military uniform (of the Leicester Yeomanry), with fur cloak and sword, busby held in right hand, left hand resting in belt. Canvas, 50 × 40 in.

In the Regent's Gallery, Belvoir Castle (Duke of Rutland). See Rev. J. Eller's "History of Belvoir Castle," 1841, p. 205.

ENGRAVED in mezzotint by C. Turner, 24 × 15 in., 16 April, 1801, with coat of arms and motto "Pour y Parvenir"; a later impression is dated 4 June, 1804.

## RUTLAND, ELIZABETH, DUCHESS OF



DAUGHTER of Frederick, 5th Earl of Carlisle, born 13 Nov., 1780; married, 22 April, 1799, John Henry, 5th Duke of Rutland (see preceding entry); died 28 Nov., 1825.

Painted in 1798.

1. THREE-QUARTER-LENGTH, life-size, seated under a tree, directed to front and looking to left; gray dress cut low; dark hair bound with blue ribbon; left arm rests on a parapet; background of autumnal foliage, sky and mountainous landscape on the left. Canvas, 50 × 40 in.

The property of W. H. Lever, Esq.

Exhibited, Guelph Exhibition, 1891, No. 338 (Earl of Carlisle); Royal Pavilion, Paris International Exhibition, 1900; Glasgow International Exhibition, 1901, No. 33; Birmingham Museum and Art Gallery, 1903, No. 29; and, presumably the same portrait, Old Masters, 1907, No. 115, the owner's name not given in catalogue.

ENGRAVED in stipple by C. Wilkin, 8½ × 7¼ in., May 1803, with arms and motto, "Pour y Parvenir," in the series of portraits "Ladies of Rank and Fashion" (when it was the property of the Earl of Carlisle); by R. Cooper, for "La Belle Assemblée," July, 1809; and by Cardon (Evans, 20993). Reproduced in the "Art Journal," 1901, p. 297; "Burlington Magazine," Nov., 1903, p. 119; and in the Illustrated Catalogue of the Birmingham Exhibition.













2. THE pendant portrait to that of the Duke, No. 2. Whole-length, life-size, in a landscape, leaning against a pillar, directed to front and looking at the spectator, in long white classical low dress, the folds of which are held by the right hand, left arm resting on pedestal, hat with tall feather held in fingers of left hand; background of trees and sky. Canvas, 95 × 58 in.

In the Regent's Gallery, Belvoir (Duke of Rutland). Illustrated in "The Connoisseur," Sept. 1903.

NOTES.—"The head is beautifully painted, but the rest of the figure is by some inferior hand." (Letter from the Duke of Rutland, 30 May, 1902).

"Left in an unfinished state by Hoppner. The accessories [*sic*] of the garden landscape were added by Matthew Wyatt, in something less than his usual taste. She is represented as leaning against a column in her favourite flower-garden, on which is the following inscription:

'One cultivated spot behold, which spreads  
Its flowery blossom to the noon-tide beam,  
Where numerous rosebuds rear their blushing heads,  
And poppies gay, and fragrant violets teem.

'Far from the busy world's unceasing sound  
Here has Eliza fixed her favourite seat,  
Chaste emblem of the tranquil scene around,  
Pure as the flower which smiles beneath her feet.'

J. ELLAR'S "History of Belvoir Castle," 1841, p. 207.

## RYCROFT, MISS



MARY, daughter of Sir Richard Rycroft, Bart.; married, 14 Dec., 1792, George Pelham (son of 1st Earl of Chichester), successively Bishop of Bristol, 1803, Exeter, 1807, and Lincoln, 1820; died 30 March, 1837.

HALF figure, seated in a landscape beneath the overhanging branches of a tree, directed and looking to left, three-quarter face; low white dress cut to V-shape, arms bare to elbows (hands not seen), dark blue narrow waistband; brown hair, bound with a turban, the end of which falls on left shoulder; blue earring in left ear. Canvas, 30 × 25 in.

From the Collection of the late Earl of Chichester.

The property of G. Harland Peck, Esq.

Exhibited, Old Masters, 1908, No. 186.









## SACKVILLE CHILDREN, THE



GEORGE JOHN FREDERICK SACKVILLE, only son of John Frederick, 3rd Duke of Dorset; born 15 Nov., 1793; succeeded his father in July, 1799; died 14 Feb., 1815, by a fall from his horse at Killarney, near Dublin.

MARY, eldest child of John Frederick, 3rd Duke of Dorset; born 30 July, 1792; married, first, 5 Aug., 1811, Other-Archer, 6th Earl of Plymouth; and secondly, 25 May, 1839, William Pitt Amherst, 2nd Baron and 1st Earl Amherst; died 20 July, 1864.

ELIZABETH, second daughter of John Frederick, 3rd Earl of Dorset; born 11 Aug., 1795; married, 21 June, 1813, George John, 5th Earl Delawarr; she was created Baroness Buckhurst in 1864; died 9 Jan., 1870.

Royal Academy, 1797, No. 149, as "Portraits of a Nobleman's Children."

THREE whole-lengths, in a landscape. George, afterwards 4th Duke, in blue-black coat with red cuffs and dull yellow breeches. Lady Mary, in white dress with horizontal stripes, brown and tan shoes, red coral necklace. Lady Elizabeth, in dress similar to that of her sister. Background with trees and sky. Canvas, 60 × 49 in.

At Knole, the property of the Lord Sackville.

Exhibited, the Grafton Gallery, Fair Children, 1895, No. 159 (Lord Sackville), in the catalogue of which it is stated that the above portraits were painted by Hoppner at Knole.

NOTES.—"Well composed, the contrast free and bold; the children much after Sir Joshua's manner, but rather flat, from the light being too generally diffused over the figures."—"Monthly Mirror," June, 1797, p. 344. An autotype of this fine picture has been published by Mr. C. Essenhig Corke, of Sevenoaks (see also, *infra*, DORSET and WHITWORTH), where there is also a pencil sketch of the head of a lady, 12 × 8½ in., by Hoppner.

## SACKVILLE, VISCOUNT

*(See previous entry.)*

WHOLE-LENGTH portrait, painted when he was about twelve years of age; standing in a landscape under trees, facing the spectator; in dark dress, with three rows of gold buttons on coat; white lace collar; view of a castellated building, probably Buckhurst Castle, in the distance. Canvas, about 50 × 40 in.

Purchased from the Earl De La Warr by Messrs. Laurie and Co.; now the property of Mrs. A. Carnegie.

## ST. ALBANS, LOUISA, DUCHESS OF



LOUISA GRACE, third daughter of John Manners, Esq., M.P., and Lady Louisa Manners (*q.v.*); born in 1777; married, 15 August, 1802, Aubrey, 6th Duke of St. Albans; died 19 Feb., 1816, three hours after her only son Aubrey, 7th Duke of St. Albans. Canvas, 25 × 21 in.

Formerly in the collection of Lady Laura Tollemache, and afterwards of the Marchioness of Ailesbury; sold at Robinson and Fisher's on 27 June, 1901, and included in the same property as the portrait of Lady Louisa Manners (*q.v.*).

NOTE.—A replica or sketch was in the Hoppner Sale of 1823, lot. 9.

ST. ASAPH. *See* ASHBURNHAM, COUNTESS

## ST. CLARE, MISS



ROYAL ACADEMY, 1807, No. 59.

Hoppner painted two portraits (or rather, three pictures) of Miss St. Clare, and it is not quite certain which of these two is the exhibited portrait; we think, however, there can be no doubt that the 1807 picture is the "Portrait of a Lady, the head only, but showing the fine taste of the painter, and the spirit of his pencil," which formed lot 10 in Lord De Tabley's Sale by Mr. Christie on 7 July, 1827, when it was bought by a Mr. Daniel Jackson for twenty-one guineas. The "Sleeping Nymph," which is fully described further on in this work, also represented Miss St. Clare. The third work, A Lady Dancing, obviously a whole-length, is described in William Carey's "Descriptive Catalogue of Sir John Fleming Leicester's [afterwards Lord De Tabley] Pictures by British Artists," 1819, p. 143, in the following words: "Although the attitude



is one of extreme difficulty, this subject is treated with taste, and the usual freedom of this artist's pencil; but, altogether, it is not equal to the generality of his pictures." It formed Nos. 34 and 70 in the Leicester Catalogues of 1817 and 1819 respectively.

Lady Leighton-Warren has generously placed at our disposal a number of (undated) letters which passed between her grandfather, Sir John F. Leicester, and the artist, whilst the pictures of Miss St. Clare were being painted, and the following extracts will be read with interest:

"Sir John Leicester presents his compliments to Mr. Hoppner and begs to suggest that if Mr. H. could spare 5 minutes before a next sitting to sketch a rough outline of a figure of a more airy and light description, it might be adding a youthful look, and more of the character of the subject must assist the resemblance. Mr. H. may perhaps, in the present state of the picture, think this not an object, but Sir J.'s anxiety for its success after the trouble Mr. H. has been so good as to take with it, induces him to mention it." To this the artist replied: "Mr. Hoppner presents his compliments to Sir John Leicester. On his return from Somerset House he was happy to find a note from him suggesting the convenience of making some study of a figure for Miss St. Clare's portrait, of which he shall certainly avail himself. For any *trouble* he may have given himself however, he requests Sir J. Leicester to take no account, as this is a word he has banished from his vocabulary. He has still hopes indeed of succeeding even to the satisfaction of the party most interested in the event, but should he be disappointed in this expectation, his own labour will be the last circumstance to regret, and the first to sacrifice." Another letter from Hoppner contains the following passage: "Respecting the small copy of Miss St. Clare's picture, by St. Menzonze [?], it should have been finished months since, had you been so obliging as to send the dimensions according to promise." Another letter from Hoppner to Sir John F. Leicester is sufficiently interesting to be quoted here: "Dear Sir John,—I have the pleasure to acknowledge the receipt of one hundred and seventy pounds (the half hundred inclusive) for the Portrait of Miss St. Clare; and avail myself of this occasion to acknowledge also the receipt of three hundred guineas for my picture of a Sleeping Nymph—these sums are more than equivalent, I fear, to any merit my works possess; and with the addition of the personal attention which you have honoured me, leave me greatly your debtor. It may be some satisfaction to learn that your kindness has not been bestowed on one unconscious of the benefit."

NOTE.—Miss St. Clare, with whose history we are not now greatly concerned, was a well-known model of the time. She was not only painted—as we have seen, three times—by Hoppner, but by James Northcote and William Owen. To Northcote she sat for "The Alpine Traveller" (sometimes known as "Lady and Mule crossing the Alps"), which was engraved by James Ward; this picture (8×6 ft.), was a commission from Sir John Leicester, and forms No. 49 in the 1817 Catalogue of his Gallery, and No. 52 in that of 1819. She also sat twice to Northcote as "The Fair Falconer," once for a head and the other on a larger scale; and again to the same artist as Miranda with Prospero and Caliban in the very large picture (8×6 ft.) exhibited at the Royal Academy, 1801, No. 211; this picture was cut up, and only that portion of it with Caliban is now at Tabley House; Sir John Leicester was the owner of the original picture, which forms No. 9 in the 1817 Catalogue of his collection, but it is not included in the Catalogue printed two years later. Miss St. Clare also sat to Owen for the engraved picture of "Almeria," and also for the picture called "Expectation," in which she is in a fur pelisse, holding a watch to her ear; this latter picture (30×25 in.) is No. 44 in the 1817 Leicester Catalogue, and No. 20 in that of 1819, whilst an etching of it is published in Young's Catalogue of 1821; at the De Tabley Sale of 1827 it formed lot 14, and was bought by a Mr. Peacock for thirty-five guineas. Domenico Pellegrini also painted her in "The Opera Box"; this picture is at Tabley House.



## ST. GERMANS, JOHN, 1ST EARL OF



SECOND son of Edward, 1st Baron Eliot; born 30 Sept., 1761; succeeded his father as 2nd Baron Eliot in 1804; created Earl of St. Germans 28 Nov., 1815; died 17 Nov., 1823.

THREE-QUARTER-LENGTH, in Peer's robes; left elbow resting on a table. Canvas, 50 × 40 in.

At Port Eliot, Cornwall, the Earl of St. Germans.

## ST. GERMANS, CAROLINE, COUNTESS OF



DAUGHTER of the Right Hon. Charles Yorke; born in 1765; married, 8 Sept., 1790, as his first wife, the Hon. John Eliot, afterwards Baron Eliot and Earl of St. Germans (see preceding entry); died 26 July, 1818.

Painted in 1804.

WHOLE-LENGTH, in loose white robe with high waist; left elbow resting on balustrade, hand to throat, right hand by side holding up end of pale yellow scarf, dog sitting at her feet; landscape background. Canvas, 93 × 57 in., dated 1804.

At Port Eliot, the Earl of St. Germans.

## ST. JOHN, LADY LOUISA



DAUGHTER of Sir Charles Boughton, of Rouse Lench, co. Worcester, etc.; married, first, 16 July, 1807, St. Andrew, 13th Lord St. John, of Melchbourn Park, Beds, and secondly, 4th Aug., 1823, Sir Henry Vaughan, Knt., Baron of the Exchequer; died 9 July, 1860.

FULL half-length, with border lines, sitting, directed towards front, facing and looking towards left; short curly hair; low dark dress, with high waist, short sleeves trimmed with white at neck and wrists; arms folded on lap. (C.S., p. 15).

ENGRAVED mezzotint by W. Whiston Barney, 14 × 10 in., Aug., 1807; dedicated to "Sir Charles and Lady Rous Boughton"—a later impression of this engraving is dated 4 March, 1809.

NOTE.—Lord St. John, to whom we sent a description of the engraving as above, writes: "Your description points more to a miniature painting of my grandmother than to the picture I mentioned. The miniature, 10 × 8 in. (inside frame), directed to front, looking to left (her proper right), short auburn hair, folded arms sitting; dark green velvet dress. The canvas picture, 49 × 39 in.: three-quarter, sitting, one arm in lap, the other resting on arm of settee, holding lace scarf, low white dress, also short auburn curly hair, looking straight forward, but sitting a point to the right."

## ST. VINCENT, JOHN JERVIS, EARL OF



SECOND son of Swynfen Jervis, Auditor of Greenwich Hospital; born at Meaford, Staffs, 19 January, 1734; entered the Navy, 1748; commanded the "Foudroyant" in Keppel's action off Ushant, 1778; Captain of the "Pégase" and K.B., 1782; took Guadaloupe, Martinique and St. Lucia, 1794; victory over the Spanish Fleet, 14 Feb., 1797; created Earl St. Vincent, 23rd June, 1797; First Lord of the Admiralty, 1801-4; in command of the Channel Fleet and Expedition to Portugal, 1806; General of Marines, 1814; Admiral of the Fleet, 1821; died 13 March, 1823.

Royal Academy, 1809, No. 170.

1. THE portrait exhibited at the Royal Academy as above was presumably the work which passed into the Royal Collection, and is now at St. James's Palace. Whole-length, standing on deck, in full uniform, directed and looking to left, with star of an Order, red sash over right shoulder, blue sash across right, red epaulettes and sword, gray hair; naval battle in the distance. Canvas, 96 × 60 in.

ENGRAVED (from the picture in His Majesty's Collection) by H. J. Robinson from a drawing by W. Derby, with cannon, holding telescope, etc.,  $5\frac{1}{4} \times 4$ , 1 Dec., 1829, for Lodge's "Portraits," and repeated on a smaller scale, in vol. xii, of the second or octavo edition of the same, 1 Dec., 1836.

NOTE.—"A portrait, by Hoppner, representing this venerable commander in a naval uniform, on the quarter-deck of a man-of-war, being an admirable likeness of him in his old age, was exhibited at the Royal Academy in 1809."—"Annual Biography and Obituary," 1824, p. 272.

2. A SECOND example, whole-length, the property of Admiral J. J. Tucker, of Trematon Castle, Cornwall, claiming to be the picture exhibited at the Royal Academy in 1809, and engraved in Lodge's "Portraits," was sold at Christie's in Feb., 1888, lot 27.

3. A WHOLE-LENGTH copy of No. 1 was presented to the Greenwich Hospital by George IV in 1824.

4. HEAD only, gray hair, unfinished. Canvas, 20 × 19 in.

Exhibited, South Kensington, 1867, No. 675, and Naval Exhibition, 1891, No. 368 (Hon. John J. Carnegie).

## SANDERS, MRS.



USANNA, third daughter of William Gyll, Esq., of Wyrardisbury, Bucks; born in 1756; married, firstly, on 11 Feb., 1779, Thomas Chudleigh Sanders, Esq., of H.E.I.C., and Charlwood, Surrey (who died in 1816), and secondly, on 10 June, 1819, William Bailey, Esq., of Tonbridge Castle, Kent; she died in 1833, leaving one child, Harriet, who married the Rev. George Dinely Goodyer, Rector of Otterden, Kent.



HALF figure, seated, directed to left, looking at spectator, full face, in blue dress, cut low, with white fichu and a fur boa; large blue "Gainsborough" hat. Canvas, 30 × 25 in.

The property of Mr. T. J. Blakeslee, of New York.  
Exhibited, Galerie Sedelmeyer, Paris, 1908, No. 18.

ENGRAVED in mezzotint, 16½ × 13½, by Norman Hirst, 1909.

Sold at Christie's, 5 July, 1907.

NOTE.—Mrs. Gyll (*q.v.*) was the wife of Mrs. Sanders's step-brother, William Gyll.

## SHUCKBURGH-EVELYN, SIR GEORGE A. W.

The kit-cat portrait of Sir George A. W. Schuckburgh-Evelyn, Bart. (at Buxted Park), described as by Hoppner in Lord Liverpool's "Catalogue of Pictures," 1905, and reproduced facing p. 12, is by George Romney.

## SCOTT, CHARLES, M.D.



AN intimate friend of the first Lord Stanley of Alderley, son of Dr. J. M. Scott; died in Queen Anne Street East, 23 April, 1794.

HALF figure, directed to front, looking to left, three-quarter face; in dark slate-coloured dress, coat with large collar, white stock, blue scarf, wig; red curtain background. Canvas, 30 × 25 in., inscribed "C. Scott, M.D., ob. 1794." Coat of arms with motto in upper right-hand corner.

The property of Lord Stanley of Alderley.

NOTE.—"Few young men have died so deservedly and universally regretted by those who have known them; few men, at his age, have preserved so much esteem, or have excited so much admiration. . . . His abilities were extensive, his knowledge was almost universal, and his accomplishments were excelling." —"Gentleman's Magazine," April, 1794, p. 385.

## SCOTT, SIR WALTER



THE novelist; born in Edinburgh, 15 Aug., 1771, son of Walter Scott, a Writer to the Signet, whose office he entered in 1785, and in 1792 was admitted an advocate; translated Bürger's "Lenore," 1796; wrote the "Lay of the Last Minstrel," 1805, "Waverley," 1814, and numerous other books; created a baronet in 1820; died 21 Sept., 1832.

HEAD and shoulders of a boy, looking upwards to right; dark brown coat thinly painted in places, and rather sketchy, hair dark golden brown with golden high lights. Canvas, 11 × 15 in.

At the Shakespeare Memorial, Stratford-upon-Avon; presented by E. Marlett Boddy, Esq., F.R.C.S., of Birmingham.

NOTE.—The above portrait is a genuine and charming example of Hoppner, but its claim to represent Scott is not nearly so certain. There is no engraving of such a picture.—W.M.







August 1900. Photographed by the artist at the artist's studio.







## SCOTT, RIGHT HON. SIR WILLIAM



HE eminent lawyer, judge, and friend of Dr. Johnson; born 28 Oct., 1745; son of a merchant of Newcastle-on-Tyne, and elder brother of Lord Chancellor Eldon; entered Corpus Christi College, Oxford, 1761; Fellow of University College, 1766; Advocate in the Civil Law Courts, 1779; appointed, in 1787, King's Advocate-General, Judge of the Consistory Court of London, Vicar-General of the Province of Canterbury, and Master of the Faculties; knighted 3 Sept., 1788; Judge of the High Court of Admiralty, 1798, and sworn of the Privy Council; M.P. for Downton, 1790, and for the University of Oxford, 1802-1821; created Baron Stowell, 17 July, 1821; died, *s.p.*, 29 Jan., 1836.

Royal Academy, 1806, No. 183.

THREE-QUARTER-LENGTH, full face, life-size, seated in an arm-chair, directed and looking to left, in black robes and wig; on left, table with inkstand; red curtain and architectural background. Canvas, 50 × 40 in.

In the Hall, University College, Oxford.

Exhibited, Guelph Exhibition, 1891, No. 340; and Examination Rooms, Oxford, May-June, 1906, No. 203.

ENGRAVED in stipple by G. Clint, 17 $\frac{3}{4}$  × 14 in., 1 May, 1807.

SEFTON CHILDREN. *See* MOLYNEUX

## SEALE, MISS



ARRIET ANN, daughter of John Seale, Esq., of Mount Boone, Devon, and sister of Sir John Henry Seale, M.P. for Dartmouth; married, as his first wife, Thomas Lister, Esq., of Armytage Park, co. Stafford; died, after a long and painful illness, at Stoke Cliff, near Dartmouth, 4 Dec., 1802. Her only son, Thomas Henry Lister (1800-42) was the novelist and dramatist.

WHOLE-LENGTH of a child, about seven or eight years of age, standing in a landscape, directed to front and looking to her right; in long white dress, pink sash, arms bare to elbow; left arm round the trunk of a tree; bare arm; large gray felt hat with gray ribbons; red shoes. Canvas, 50 × 40 in.

The property of Lady Evelyn Lister.

Exhibited, Birmingham Loan Collection, 1903, No. 48 (Lady Lister).

NOTE.—Miss Seale was the grandmother of the late Sir T. Villiers Lister, K.C.M.G., whose widow inherited the picture, which is now the property of Lady Evelyn Lister, who married the late Major George Coryton Lister, son of Sir T. Villiers Lister.

## SELSEY, LORD



JOHN PEACHEY, 2nd Baron Selsey; born 16 March, 1748-49; M.P. for St. Germans, 1776, and for other places, 1784, 1790; succeeded his father in Feb., 1808; died 27 June, 1816.

HALF figure, in dark coat with white stock, powdered hair. Canvas, 30 × 25 in.

Bower Sale, Christie's, 12 Feb., 1906.

## SELSEY, LADY



HESTER ELIZABETH, daughter of George Jennings, Esq., of Newsell, Herts (and grand-daughter of 10th Earl of Clanricarde); married, 18 Jan., 1794, the Hon. John Peachey, afterwards Baron Selsey (*q.v.*); died 19 April, 1837, "in consequence of injuries by burning," in Lower Grosvenor Street.

HALF figure, in white dress, covered by a black lace cap, powdered hair. Canvas, 30 × 25 in.

Bower Sale, 12 Feb., 1906.

## SEVÉRAC, THE MARQUISE DE, AND SON



TWO half-figure portraits, standing, in a landscape, and under the shade of densely overhanging branches; the Marquise in white muslin dress with white crossover, directed to right, looking at spectator three-quarter face, head slightly inclined forward; powdered hair bound with long blue ribbons; earring in right ear. The young boy leaning against his mother, looking at spectator, full face, in rich crimson velvet dress, open at neck, with broad lace collar; dark hair falling over forehead. Canvas, 34 × 32 in.

The property of G. Harland Peck, Esq.

Illustrated in "The Connoisseur," Feb., 1903, p. 91.

## SEYMOUR, VICE-ADMIRAL LORD HUGH



SON of Francis, 1st Marquess of Hertford; born 29 April, 1752; entered the Navy, and appointed Captain 1779; commanded the "Latona" at the relief of Gibraltar, 1782; Rear-Admiral, 1795, and had his flag in the "Sans-Pareil" in Bridport's action off Groix; Commissioner of the Admiralty, 1795-1798; Commander-in-Chief of the Jamaica Station, 1799-1801; died at sea, 11 Sept., 1801.



1. HEAD and shoulders, in Vice-Admiral's uniform; head turned to right. Canvas, 30 × 24 in.

At Ragley Hall (Marquess of Hertford).

ENGRAVED in mezzotint by S. W. Reynolds, 12 × 10 in.; first state dated 12 April, 1799, second state, 1 June, 1802.

2. ANOTHER; at Greenwich Hospital, presented by his lordship's family in 1831.

3. ANOTHER; Naval Exhibition, 1891, No. 437 (Admiral Lord Alcester, G.C.B.).

## SEYMOUR, LADY HORATIA



LADY HORATIA, daughter of Maria, Duchess of Gloucester, by her first husband, James, 2nd Earl of Waldegrave, born 8 Nov., 1762; married, 2 April, 1786, Lord Hugh Seymour (see preceding entry); died 12 July, 1801.

HALF figure, in white, with fichu, gold band; white turban on head, which is slightly turned to left. Canvas, 30 × 24 in.

At Ragley Hall (Marquess of Hertford).

See also CHETWYND.

## SHAW, SIR JAMES



SECOND son of John Shaw, Esq., of Mosshead, co. Ayr; born in 1764; a merchant of London, elected Alderman in 1798; Lord Mayor, 1805, when he entertained the Prince of Wales and other royal princes, and a long train of nobility at the Mansion House; created a baronet 21 Sept., 1809; M.P. for the City of London; died 22 Oct., 1843.

HALF figure, directed to front, head turned and looking to left, dark coat, white stock; holding in right hand a scroll inscribed, "The King's Warrant of Precedence on Lord Nelson's Funeral"; curtain background. (Description from the engraving.)

ENGRAVED in mezzotint by J. H. Meyer, 11  $\frac{3}{4}$  × 10 in., 8 Nov., 1806; another version of this, without background, and with scroll uninscribed, without names and date, is in the British Museum.

NOTE.—"Seven years ago a clerk in the house of Douglas and Co., America Square, merchants, in which he is now a partner. He was elected an Alderman on the resignation of Sir Benjamin Hammet."—"City Biography," 1800, p. 60.

## SHAW, LADY

The only record of this portrait is this Hoppner Sale, 1823, lot 22.

## SHELLEY, PERCY BYSSHE



HE poet, eldest son of Sir Timothy Shelley, Bart.; born at Field Place near Horsham, Sussex, on 4 Aug., 1792; entered Eton College in 1804, and University College, Oxford, in 1810; wrote "Zastrozzi" and "St. Irvyne" in 1812, and other works, and threw himself with ardour into political strife, appearing and speaking at a public meeting with O'Connell in Ireland about 1811; married, first, Harriet Westbrook, on 28 Aug., 1811, at Edinburgh, from whom he separated in 1815; and secondly, Mary, daughter of William Godwin, who survived him; his principal works include "Queen Mab," 1813, "Alastor," 1816, "Revolt of Islam," 1817, "Laon and Cythna," 1818, "The Cenci," 1819, "Epipsychidion," 1821, etc.; died 8 July, 1822.

"Painted in 1805."

"This justly famous portrait represents the head and bust of a boy, the body being turned to the right, while the head, but for a slight inclination to the left, is full face. The black cloth jacket is fastened over the chest with a double row of buttons, and the loose collar of the white shirt overhangs the shoulders. From the broad opening rises a long, tapering neck on which the beautiful head is finely poised. Soft wisps of brown hair fall over the forehead; the brows are arched, the eyes large and open; the nose is long, straight, and broad; the upper lip is full, and very curving at the corners; and the chin sweetly rounded. The boy's face has a rapt expression of wistfulness and far-off searching. The background of the picture is a steely blue, darkening towards the top of the canvas" (Marquand Catalogue). Canvas,  $23\frac{1}{2} \times 20$  in.

H. G. Marquand Sale, New York, 1903, 23 Jan., lot 29, as "Portrait of Young Shelley."

We very much doubt whether the above is really a portrait of the Poet.

## SHELLEY, MRS.



HIS portrait has "always been understood to represent Harriet Westbrook, Shelley's first wife." (Statement in Sale Catalogue.) P. B. Shelley made the acquaintance of Harriet Westbrook in London, and married her "in the Scots fashion" in Edinburgh in 1811, and re-married her 24 March, 1814, at St. George's, Hanover Square; drowned in the Serpentine, Hyde Park, 10 Dec., 1816.


SEATED, black dress, bright brown hair tied with a red velvet ribbon; crimson curtain behind; oval. Canvas,  $30 \times 25$  in.

The property of Mrs. Lonsdale, late of Greville Place, Maida Vale, London, until sold at Christie's, 13 May, 1899.

NOTE.—Another "Portrait of a lady, in black dress," Shelley's first wife,  $30 \times 25$  in., was sold at Christie's in 1899, Dec. 16.




## SHERIDAN, RICHARD BRINSLEY

ON of Thomas Sheridan and Frances, authoress of various novels; born in Dorset Street, Dublin, Sept., 1751; educated at Harrow; married Miss Linley, 1772; entered at the Middle Temple; wrote "The Rivals," which was performed in 1775, and "School for Scandal," 1777; M.P. for Stafford, 1780; Under-Secretary of State in the Rockingham Administration; delivered his celebrated oration against Warren Hastings, Feb., 1787; M.P. for Westminster; died in Savile Row, London, 7 July, 1816.

HALF figure, seated, directed to left, looking at spectator, three-quarter face, dark crimson coat, white cravat; long curly powdered hair; curtain background with colour just showing to left. Canvas, 30 × 25 in.

The property of G. Harland Peck, Esq.  
Exhibited, Old Masters, 1907, No. 178.  
Illustrated in "The Connoisseur," Feb., 1903, p. 85.

## SHERIDAN, MRS., AND CHILD

LSTHER JANE OGLE, eldest daughter of the Rev. Newton Ogle, D.D., of Kirkley, Dean of Winchester and Prebendary of Durham, born about 1775; married, as his second wife, the Right Hon. Richard B. Sheridan, M.P., 27 April, 1795; died, 27 Oct., 1817, aged forty-one. The only child of this marriage (depicted in this picture), was Charles Brinsley Sheridan, born 14 January, 1796; died unmarried, 29 Nov., 1843.

Royal Academy, 1797, No. 190, as a "Portrait of a Lady."

WHOLE-LENGTH portrait of Mrs. Sheridan, facing slightly to left, carrying a child pick-a-back; in an early autumnal landscape with trees in the background and in distance to the left; dark brown hair; dark brown dress (with short sleeves) cut to V-shape, brick-red overmantle and green underskirt, carrying in her right hand an earthenware pitcher which she is apparently about to fill from a running brook immediately in front; the left hand supporting the child; behind her is a donkey, whilst another is lying down close beside her; child looking at spectator, in greenish felt hat; to extreme right a small cauldron or kettle, with fire beneath. Canvas, 82 × 58 in.

The property of Newton C. Ogle, Esq.

ENGRAVED in stipple by T. Nugent,  $14\frac{3}{4} \times 23\frac{7}{8}$  in., 2 April, 1800; head of Mrs. Sheridan only,  $3\frac{1}{2} \times 2\frac{3}{4}$  in.,



by R. Mackenzie for the "Lady's Monthly Museum," Jan., 1804; and on steel, portion of figures only, by J. G. Stodart, 1896, for W. Fraser Rae's "Sheridan, a Biography," vol. ii, facing p. 200.

NOTES.—"This picture has so much general excellence, that it must interest, even when the individual it represents is no more. The walnut dye is wanting to complete the character."—"Monthly Mirror," June, 1797, p. 344. "No. 190. Portrait of a lady. This is a whole-length of Mrs. Siddons [*i.e.*, Mrs. Sheridan], and when viewed in parts, is entitled to some commendation; the plagiary of the attitude is manifest: it is borrowed from the Faun bearing the Kid. Not having the honour of knowing the lady, we cannot be positive as to the likeness, but it conveys altogether an idea so vulgar, if not meretricious, that we can scarcely be led to believe it is a faithful delineation of those features, and those habits which could ensnare the heart of so enlightened a gentleman as her husband; the neck is too thick and too short, and seems more approximating to the Farnese Hercules than feminine loveliness; the infant on the lady's shoulders is a theft so palpable from the children of Reynolds, that were it any other person, we should wonder at the effrontery of the artist in exhibiting it as his own design; could Sir Joshua peep from his sepulchre at St. Paul's, how enraged would he be to be thus pilfered and abused."—Pasquin's "Critical Guide to the Exhibition of the Royal Academy, 1797," p. 15.

## SIDDONS, MRS.



HE great tragic actress. Sarah Kemble, sister of John Philip Kemble, was born at Brecon, in South Wales, in 1755; introduced when quite an infant upon the stage, and at the age of thirteen she performed principally as a vocalist; when seventeen she resided as companion and reader with Mrs. Greathead, of Guy's Cliff, Warwickshire; and in 1773 married Mr. Siddons, a young actor, with whom she returned to the stage; in 1775 she appeared in London as Portia in "The Merchant of Venice," when Garrick was the Shylock; but she had not sufficient opportunities for the display of her genius until her re-appearance at Drury Lane in 1782 as Isabella in the "Fatal Marriage"; from that period she held command of the stage as "Tragedy Queen" during a career of thirty years, terminating by her retirement in 1812. Her principal parts were Lady Macbeth, Constance in "King John," Queen Catherine, and Lady Randolph in Home's tragedy of "Douglas." Mrs. Siddons died in London, 8 June, 1831, and was buried in Paddington Churchyard.

NOTE.—"Mrs. Siddons was one of his [Hoppner's] first sitters; and four members of the Royal Family, and a host of noble personages followed."—Sandby's "History of the Royal Academy," i, p. 308. A portrait of very fine quality painted on a millboard was sold at Christie's in 1901, which we believe to be the portrait referred to by Sandby.

## SIDDONS, MISS

The only record of this portrait is the Hoppner Sale, 1823, lot 35.

SIMMONS, DR. SAMUEL FOART



PHYSICIAN to George III. Born at Sandwich, Kent, on 17 March, 1750, only son of Samuel Simmons, town clerk, by his first wife; studied medicine at Edinburgh and Leyden, met Haller at Berne and Voltaire at Ferney; elected licentiate of the College of Physicians, 1778; Fellow of the Royal Society, 1779; attended George III in 1803 and 1811; wrote a number of works on medical science; died in Poland Street, London, 23 April, 1813.

HALF figure, directed to front and looking at spectator, nearly full face; dark coat with high broad collar, white lace or muslin neckerchief, wig. Canvas, 30 × 25 in.

SIMPSON BRIDGES, MRS.



DOUBTLESS an error for "Mrs. Bridgeman Simpson," and probably Grace, daughter of Samuel Estwicke, M.P., married as his second wife, 27 Nov., 1793, John Bridgeman Simpson, of Babworth; died 1 Jan., 1839.

This portrait occurred in the Hoppner Sale, 1823, lot 6.

NOTE.—Perhaps the Mr. Bridgeman (*q.v.*) who took the name and arms of Simpson in 1785, and the above were husband and wife. The portraits described in Ward and Roberts's "Romney," p. 143, as being in the possession of Mr. Henry Denison, of Babworth Hall, Retford, may be the portraits by Hoppner.

See also FOWLER, MISS.

SINCLAIR, SIR GEORGE. *See* BOSVILE, WILLIAM

SITWELL, MRS.

The only record of this portrait is the Hoppner Sale, 1823, lot 10.

SLIGO, LOUISA, MARCHIONESS OF

The mezzotint portrait of this lady, mentioned in Evans's "Catalogue of Portraits," No. 21356, as after Hoppner, is in reality after John Opie, and was engraved by S. W. Reynolds.



## SMITH, LADY ANNE CULLING, AND CHILDREN



DAUGHTER of Garret, 1st Earl of Mornington; born 10 March, 1768; married, first, 4 Jan., 1790, Hon. Henry Fitzroy (he died in 1794), son of 1st Lord Southampton; and secondly, 9 Aug., 1799, Charles Culling Smith, Esq.; died 16 Dec., 1844.

The two children are by the first husband: Anne Caroline, who died unmarried, 16 Dec., 1835; and Georgiana Frederica, who married, 25 July, 1814, Henry, Marquess of Worcester (afterwards 6th Duke of Beaufort), and died 11 May, 1821.

NEARLY whole-length figure of Lady Smith, standing to left in a landscape, in a gipsy dress of a reddish colour, cut low, with white neckerchief round her head, carrying one child (presumably the younger), in light dress, on her back; the other stands in front of her on the left, looking at spectator, in brownish dress. The hands slightly unfinished. Canvas, 50 x 40 in. A beautiful painting.—W.M.

The property of the Duke of Wellington; described and illustrated in the Duchess of Wellington's "Catalogue of the Pictures at Apsley House," 1901, No. 173: the photogravure faces p. 354.

Exhibited, South Kensington, 1867, No. 743; Old Masters, 1886, No. 26; and Colnaghi and Co.'s, May, 1902, No. 1.

NOTE.—This group would be more accurately described as of Lady Anne Fitzroy and Children, inasmuch as it was painted probably before her second marriage.

## SMITH, MASTER, "THE NABOB"



ROYAL ACADEMY, 1805, No. 78.

WHOLE-LENGTH of a young boy, directed and looking to front, sitting cross-legged, hands on knees; curtain above. (Description from the engraving, C.S., 1479.)

ENGRAVED in mezzotint by W. Ward, 19 $\frac{1}{8}$  x 14 in., 1 Jan., 1805, with the title "The Nabob"; another impression, also dated 1805, has the title "Mother's Treasure."

NOTE.—The identity of Master Smith will probably remain unsolved until the original picture is discovered. Chaloner Smith suggested that he may have been the son of Charles Smith, a portrait painter who paid a brief visit to India and was appointed Painter to the Great Mogul (1793-1796). Mr. Skipton, in his "John Hoppner," makes the much more likely suggestion that Master Smith was "Frederick, son of Charles Culling Smith, a scion of a distinguished Anglo-Indian family, whose father, Charles Smith, had been Governor of Madras, and whose uncle, Culling (afterwards Sir Culling) Smith, was one of the survivors of the tragedy of the Black Hole, and was known in town as 'The Nabob'" (p. 130). This suggestion is all the more probable because a few years previously Hoppner had painted a group of Lady Anne Culling Smith, and her two children by her first husband (see previous entry), the Hon. Henry Fitzroy. The Nabob, therefore, if this theory should prove to be correct, would be half-brother of the children in that group. It is curious to note that two daughters of Lady Anne Culling



Smith became Duchess of Beaufort; Georgiana Fitzroy was the first wife of the seventh Duke (she died in 1821), and her step-sister, Emily Frances Smith (the only sister of Frederick, believed to be "The Nabob" of Hoppner), was the second wife.

## SMITH, "BOBUS"



ROBERT PERCY, elder brother of the Rev. Sydney Smith (1770-1845).

NOTE.—The portrait of "Bobus" Smith mentioned in Princess Marie Liechtenstein's "Holland House," i, 289, is not by Hoppner, but is after J. Jackson, R.A. It may be mentioned, however, that Robert Percy Smith was, with Hoppner and others, a member of the King of Clubs mentioned in the note *infra* Rogers, Samuel; and his portrait, if he ever sat to Hoppner, must have been painted before Smith left for India in 1803. His nickname of "Bobus" was given to him at Eton and clung to him through life. He was the best writer of Latin verse of his time, and was declared by Samuel Rogers to be "one of the most acute men he had ever met" ("Rogers and his Contemporaries," vol. ii, pp. 267-268). He died a fortnight after his brother, Sydney Smith.

## SMITH, WILLIAM



AN actor of considerable reputation, known, on account of his accomplishments and refined bearing, as "Gentleman Smith." Son of a London tradesman, born in 1730; educated at Eton and St. John's, Cambridge; he left college precipitately, and adopted the stage as a profession; under the guidance of Barry and Mrs. Cibber, young Smith first appeared at Covent Garden in 1753, which theatre he quitted in 1774 to fulfil an engagement with Garrick at Drury Lane, where he remained till his retirement in 1788. He excelled in romantic and animated characters, especially Richard III, Hotspur, Falconbridge, and Kiteley. Smith was the original Charles Surface in "The School for Scandal." He figures in "The Rosciad" of Churchill as—

Smith the genteel, the airy, and the smart.

His first wife was the daughter of Viscount Hinchinbroke; his second brought him sufficient wealth to enable him to retire from the stage, and enjoy a country life at Bury St. Edmunds, where he died in 1819.

Royal Academy, 1789, No. 161, as a "Portrait of a Gentleman."

THE figure, facing the spectator, is seen to the elbow, wearing a blue coat, yellow waistcoat, and white cravat with shirt frill; his arms are folded; the smooth face is turned slightly towards the right, and his small dark eyes are fixed on the spectator; the gray powdered hair is formally dressed; the background is composed of a crimson curtain, and the back of the chair is red also. Canvas, 30 × 25 in. The back of the wooden strainer is covered with pen and ink writing (upside down) commencing: "William Smith retired from the Stage June 9th, 1788 (aged 57).

The original Charles in the School for Scandal. Pupil and friend of Garrick. By Hoppner [*sic*], 1788." After this follows a long list of all the parts which Smith ever played.

This picture was presented to the National Gallery in 1837 by Mr. Serjeant Taddy, and was deposited by the Trustees and Director of the National Gallery in the National Portrait Gallery, November, 1883.

NOTE.—"Hoppner has finished his charming portrait of that justly esteemed favourite *Mr. Smith*, late of Drury Lane Theatre; the likeness is wonderfully preserved, and the stile of colouring reflects much honour on the artist."—Newspaper cutting, Mr. T. H. Ward's Collection. For a notice of "Gentleman" Smith, see J. Taylor's "Records of My Life," ii, 59-71. J. Jackson, R.A., also painted a portrait of W. Smith, when turned eighty years of age, and for which the artist travelled to Bury specially.

## SMYTH, JOHN HENRY



ELDEST son of the Right Hon. John Smyth, of Heath Hall, near Wakefield; born 20 March, 1780; M.P. for the University of Cambridge; died 22 Oct., 1822.

Exhibited, Leeds, 1868, No. 3214 (Lieut-Col. Smyth).

## SOPHIA, PRINCESS



FOURTEENTH child of George III and Queen Charlotte; born 3 Nov., 1777; died, unmarried, 27 May, 1848, "after a long and not very happy life." Greville says she was "blind, helpless, and suffered martyrdom; a very clever and well-informed woman, but who never lived in the world."

Royal Academy, 1785, No. 220.

THREE-QUARTER figure of a young girl, in an open landscape, directed to right and looking at the spectator; white dress (in which she is holding a number of cut roses), with short sleeves; black lace shawl; straw hat; long curly hair. Canvas, 36 x 25 in.

At Windsor Castle.

Exhibited, International Exhibition, 1862, No. 121; and at the British Pavilion, Paris, 1900 (Her Majesty the Queen).

ENGRAVED (1) in stipple by Caroline Watson, 4 $\frac{3}{4}$  x 5 $\frac{1}{4}$  in., and published by her 12 April, 1786, dedicated by permission to Their Majesties; (2) in mezzotint by Gerald Robinson, 12 $\frac{1}{2}$  x 18 in., 30 Oct. 1888; (3) by Massard (J. R. Smith, No. 17954); in line by Timothy Cole, 7 $\frac{3}{4}$  x 5 $\frac{1}{4}$  in., for "The Century Magazine," Sept., 1898, p. 642, from the original painting, and reprinted in T. Cole's "Old English Masters." The picture is reproduced in Moreau Vauthier's "Portraits de L'Enfant," p. 301, and in Lionel Cust's "Royal Collection of Paintings," 1905, vol. ii.

NOTE.—A portrait of Princess Sophia was exhibited at the S.B.A., 1832, No. 18, by A. Stewart, Esq. Mrs. Bischoffsheim has a portrait of this princess by Hoppner.

See also AMELIA and MARY.







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SOUTHEY, ROBERT



HE poet; born 12 Aug., 1774; educated at Westminster and Balliol College, Oxford; wrote an epic on the subject of "Joan of Arc," and travelled in Spain and Portugal; a contributor to the "Quarterly Review," and appointed Poet Laureate, 1813; wrote "Lives" of Nelson and Wesley, and many other books; died 21 March, 1843.

HEAD and shoulders, directed to front, looking to right; gray coat; white neckerchief or stock; powdered hair. Canvas, 20 × 16 in.

The property of C. F. Murray, Esq.

Exhibited, Old Masters, 1875, No. 70, as a portrait of Viscount Castlereagh (H. Johnson, Esq.). Christie's, 5 July, 1902, lot 30, as "Robert Southey."

NOTE.—The sale catalogue states that this portrait has been engraved, but we have not been able to verify this at the British Museum, either under Castlereagh or Southey.

SPEDDING, MRS.

The only record of this is the Hoppner Sale, 1823, lot 2.

SPENCER, GEORGE JOHN, EARL



LDEST son of John, 1st Earl Spencer; born 1 Sept., 1758; succeeded his father 31 Oct., 1783; a distinguished book collector, whose splendid library of early English and other printed books was purchased from the 5th Earl Spencer by Mrs. Rylands, of Manchester, in 1892; a K.G., P.C., High Steward of St. Albans, LL.D., F.R.S., etc.; died 10 Nov., 1834.

Royal Academy, 1809, No. 113.

HALF figure, directed to left, looking down at an open book which he holds with both hands, dark coat, with star of an order, white stock and waistcoat; own hair. Canvas 30 × 25 in.


The property of Earl Spencer.

ENGRAVED in mezzotint by S. W. Reynolds, 1 March, 1802, 12 × 10 in.; proof before the title in B.M.; in stipple (from the portrait in possession of the Right Hon. Thomas Grenville), from a drawing by J. Wright, by H. Meyer, 8 × 6½, 1 March, 1809, for "The British Gallery of Contemporary Portraits." Another, in stipple, 5½ × 4½ in., as a bookplate for Henry Colburn, 1 Nov., 1819, with some folio volumes added to left.

NOTES.—In Reynolds's engraving no hands or book are shown, and it varies in other particulars from Meyer's rendering, *e.g.*, in Reynolds's engraving Lord Spencer is not represented looking down, but looking almost

direct to left, the Star of the Order is almost fully seen, whereas in Meyer's engraving it is half hidden by the lappet of the coat. "It was presented by the subject of it to his friend the Right Hon. Thomas Grenville, from whom it passed by inheritance to the husband of Augusta Lady Delamere, and was by her presented to the present Earl Spencer, in whose London house it now hangs."—Skipton, p. 147.

## SPENCER, MARGARET, COUNTESS


 MARGARET GEORGIANA, daughter of Stephen Poyntz, Esq., of Midgeham House, Berks; married 20 Dec., 1755, John Spencer, who was created Baron Spencer of Althorp 3 April, 1761, and Earl Spencer 1 Nov., 1765; died 18 March, 1814. Her eldest daughter was the famous Georgiana, Duchess of Devonshire, and her eldest son (see above) was the founder of the celebrated Althorp Library.

BUST of an elderly lady, full face; mob cap; black dress, frilled at neck; hands crossed on lap, holding a partly-opened book with fingers as book-mark. Canvas, 30 × 25 in.

This is probably the Lady Spencer of the Hoppner Sale of 1823, lot 35.

STAFFORD. *See* JERNINGHAM, MRS.

## STAMFORD, EARL OF

 EORGE HARRY GREY, eldest son of 5th Earl of Stamford and Warrington; born 31 Oct., 1765; married 23 Dec., 1797, Lady Henrietta, eldest daughter of Francis, Lord Elcho; succeeded his father as 6th Earl in 1819; died 26 April, 1845.

WHOLE-LENGTH, standing nearly full face; in riding costume, brown coat, double-breasted white waistcoat with under one of pale blue; white cravat; yellow breeches, gray stockings, and top boots, which are black with brown tops; large beaver hat in right hand, which is gloved; left hand holding glove and short cane. Canvas, 96 × 60 in.

The property of Sir Henry Foley Grey, Bart., Enville Hall, Stourbridge.

NOTE.—As will be seen from the above biographical notice, the Earl of Stamford did not succeed to the title until some years after Hoppner's death. He was known as Lord Grey of Groby until 1819, and should have appeared under Grey in this work, but the portrait was unknown to us until after that portion of the book was printed off.



## STANHOPE, LADY HESTER LUCY



LDDEST daughter of Charles, 3rd Earl of Stanhope, celebrated for her eccentric mode of life, the greater part of which was spent in the East, where she entirely adopted the dress and habits of the country; born 12 March, 1776; settled at Mount Lebanon, in Syria, in 1814, and died there unmarried 23 June, 1839.

HALF figure, in dark gray dress and frilled broad collar; dark hair, fresh complexion. Canvas, 30 × 25 in.

Exhibited, Grafton Galleries, "Fair Women," 1894, No. 113 (General Mackenzie).

## STANHOPE, LADY



WITH a dog.

Exhibited, Leeds, 1868, No. 1269 (Earl of Chesterfield).

NOTE.—In the catalogue of the Leeds Exhibition, Lady Stanhope is described as "daughter of the first Earl of Chesterfield," which is obviously absurd, seeing that the first earl died in 1646. She must have been one of the two wives of Philip, 5th Earl; these were: (1) Anne, daughter of the Rev. Thomas Thistlethwaite, D.D., married, 1777, and died, 20 Oct., 1798; and (2) Henrietta, daughter of 1st Marquess of Bath, married in 1799, and died in 1813. It is more than probable that it was the second wife; a portrait of her mother, the 2nd Marquess, was exhibited at the Royal Academy in 1795, and is now at Longleat (see THYNNE). In either case the above title, "Lady Stanhope," is a misnomer.

## STANHOPE, LEICESTER FITZGERALD CHARLES



THIRD son of Charles, 3rd Earl of Harrington; born 2 Sept., 1784; a Colonel in the Army, and Knight of the Grecian Order of the Redeemer; succeeded his brother as 5th Earl of Harrington in March, 1851; died 7 Sept., 1862.

WHOLE-LENGTH of a youth about seven or eight years old, standing in a landscape, directed to front and looking at spectator; curly hair; wide lace collar; black velvet suit with lace wristbands; Venetian cape; white stockings; dark shoes; white gloves in left hand; on his right is a dog gazing up intently into his face. Canvas, 56 × 45 in.

At Bute House, South Audley Street, W.

From the Boyle Farm Sale.

Exhibited Grafton Gallery, "Fair Children," 1895, No. 112 (Mrs. H. L. Bischoffsheim).



## STANLEY, JOHN THOMAS (AFTERWARDS LORD)



ELDEST son of Sir John Thomas Stanley, 6th Bart.; born 26 Nov., 1766; married 11 Oct., 1796, Lady Maria Josepha Holroyd, daughter of John, 1st Earl of Sheffield; succeeded his father in November, 1827, and elevated to the peerage as Baron Stanley of Alderley 9 May, 1839; died 23 Oct., 1850.

1. HALF figure, directed to right, looking upwards; dark blue coat with high collar; old gold coloured waistcoat; white cravat; wig; monocle suspended from neck with blue ribbon. Canvas, 30 × 25 in., inscribed "Hoppner R.A. fec. 1794."

At 18, Mansfield Street, London (Lord Stanley of Alderley).

2. HALF figure, holding dog under his arm, in the open air; gray-blue coat, with full white neckerchief; hair powdered. Canvas, 30 × 25 in.

At Alderley (Lord Stanley of Alderley).

## STANLEY, MISS ISABELLA ELIZABETH



ELDEST surviving daughter of Sir John Thomas Stanley, 6th Bart., of Alderley (by Margaret, daughter and heiress of Hugh Owen, Esq., of Penrhôs), and sister of the 1st Baron Stanley, of Alderley; married, 19 Oct., 1812, Charles Gibson, Esq., of Guernmore Park, co. Lancaster; died 8 March, 1849.

THREE-QUARTER-LENGTH figure, seated in an open landscape, looking downwards; white muslin dress with high neck, light blue sash, fillet of ribbon in hair, which is powdered; hands clasped in lap. Canvas, 36 × 26 in.

At Alderley (Lord Stanley of Alderley).

## STANLEY, MISS LOUISA MARGARET



DAUGHTER of Sir John Thomas Stanley, 6th Bart., of Alderley; married, as his second wife, 25 Nov., 1802, General Sir Baldwin Leighton, 6th Bart., of Watesborough, co. Salop; died 8 Jan., 1842.

THREE-QUARTER figure, seated, in the open air, and leaning against a rock; white dress with high neck, round which is a fichu, blue shawl; white turban on head; hair powdered; hands clasped in lap; fine light fresh complexion. Canvas, 36 × 26 in.

At Alderley (Lord Stanley of Alderley).

NOTE.—Lady Leighton-Warren has a copy of this portrait at Tabley House, Cheshire.

## STANLEY, LADY VENETIA



HREE-QUARTER-LENGTH portrait of a middle-aged lady, in white dress, facing to spectator's left, head turned and facing to front, right arm resting on rocks, to left the open sea; brown scarf flowing loosely behind and entwined round her left arm. Canvas, 50 × 40 in.

The property of the Earl of Cromer, G.C.B., G.C.M.G.

## STANTON, MISS



FTERWARDS Mrs. Dakin, a "celebrated beauty."

HALF-LENGTH figure, life size, three-quarter view, turned to left, with powdered hair; dressed in white, seated in a landscape. Canvas,  $30\frac{3}{4} \times 24\frac{3}{4}$  in.

Formerly in the possession of Commander Guefucci, of Versailles, from whom it was purchased by Mr. Charles Wertheimer.

Engraved in mezzotint by H. T. Greenhead,  $18 \times 14\frac{1}{2}$  in., 27 April, 1892.

Illustrated in Sedelmeyer's "One Hundred Paintings of Old Masters," 1895, No. 82.

## STAUNTON, LADY, AND SON



JANE, second daughter of Benjamin Collins, Esq., banker, of Salisbury; married, 22 July, 1771, George Leonard Staunton (the lifelong friend of Earl Macartney), created a baronet, 31 Oct., 1785; died, 16 June, 1823; buried at Marylebone.

The only son, George Thomas Staunton, born at Milford House, near Salisbury, the residence of his (maternal) grandparents, 26 May, 1781, accompanied his father to China in 1792; studied the Chinese language, which he wrote and spoke fluently, entered as a writer in the East India Company's factory at Canton, 10 April, 1798, and remained in the Company's service for many years; M.P. St. Michael's, Cornwall, 1818-1826, Heytesbury, 1830-1831, South Hampshire, 1832-1835, and Portsmouth, 1838-1852; died at 17, Devonshire Street, Portland Place, London, 10 Aug., 1859.

GROUP of three nearly whole-length figures in a room. Lady Staunton, seated in a crimson upholstered arm-chair; directed to front and looking to right; white low dress with short sleeves, pale blue sash; fair curly hair with white lace cap; right hand resting on lap holding an open letter, left hand upraised and held by her son who is standing by her side; he wears brown coat and white stock; hair



falling over forehead; to right is seen the Chinese servant in native dress and hat, carrying a chest of tea; to left table with writing materials; background of crimson curtain. Canvas, 57 × 65 in.

Painted about 1792.

The property of Mrs. M. H. Lynch-Staunton.

NOTE.—This picture represents the almost simultaneous receipt of the letter by Lady Staunton announcing young Staunton's return from China, and his arrival with his Chinese servant at his mother's house. It forms part of the collection belonging to the previous owner of the Leigh Court Estate, the major portion of which was sold at Christie's, 1 Dec., 1860, as "from the late Sir George T. Staunton's collection"; but this picture, which formed lot 105 of the sale in question, with one or two other family portraits, remained in the possession of the family.

## STEVENSON, MISS

The only record of this portrait is the Hoppner Sale, 1823, lot 12.

## STOWELL, LORD. *See* SCOTT, SIR WILLIAM

## STRANGE, THE HON. MRS.



ANNE, daughter of the Rt. Hon. Henry Dundas, 1st Viscount Melville, born 28 Sept., 1767; married, firstly, 13 Feb., 1786, Henry Drummond, Esq., of Albury, Sussex, and secondly, 18 Dec., 1798, James, son of Sir Robert Strange, banker and M.P. for East Grinstead; died in January, 1852.

1. HALF figure, directed to left, head slightly turned, and dark low dress trimmed with narrow band of white lace; dark hair falling over forehead, and bound with dark ribbon which passes under chin. Canvas, 30 × 25 in.

The property of R. Nevill Dundas, Esq., great-grandson.

2. PAINTED about 1798. Half figure, seated, directed and looking to right; dark hair bound with brown ribbon; narrow gold necklace and small earrings; low white dress cut to V-shape, short sleeves, gold band at waist; slate-coloured cloak thrown off at back; red curtain background. Canvas, 30 × 25 in.

The property of her granddaughter, Miss M. C. Trotter.

NOTE.—Mr. and Mrs. Strange went to India soon after their marriage for a few years, "during which time I should think the picture would most likely have been at Melville, where her father, Lord Melville, lived. The picture was in their house in Edinburgh from the year 1827 till 1852; then it passed into the possession of my mother, and now it is in my house in Edinburgh. My brother, Mr. James Trotter, has a copy of it in his house at 85, Eaton Place."—Letter from the owner, 13 March, 1908.













## STREATFEILD, SANDEFORTH



F Long Ditton; only surviving son of Robert Streatfeild, Esq., of Wandsworth, Surrey, and grandson of William Streatfeild, Esq., of Hever Castle, Kent; baptised, 23 Sept., 1750; married Frances, daughter of Thomas Hussey, Esq., of Ashford, Kent; died at Bath, 28 July, 1809.

Painted about 1805.

SITTING in a red chair, three-quarter face, looking to left, brown coat with black velvet collar, white muslin neckerchief. Canvas, 30 × 25 in.

At Charts Edge, Westerham (W. Champion Streatfeild, Esq., great-grandson of above).

NOTE.—“The only matter connected with it which I remember hearing is, that at the same time that Hoppner was painting my great-grandfather's portrait, Lawrence was painting (for my great-grandfather) the portrait of Mr. Pennicott, the Rector of Long Ditton, an exquisite picture, which I also have; and that Sir Thomas's courteous appreciation of Hoppner and his work was in curious contrast to Hoppner's utter despising of Lawrence and his art.”—Letter from Mr. W. Champion Streatfeild, 6 June, 1902.

## SUTHERLAND, MRS.



HALF figure, standing in a doorway, through which is seen a wooded landscape and sky, in low cut gray dress with white kerchief over her shoulders; nearly full face, looking at spectator with a smiling expression; dark sash; powdered hair. Canvas, 30 × 25 in.

Sold by Messrs. Lawrie and Co., London, and dispersed at the sale of the Blakeslee Collection, Mendelssohn Hall, New York, 10-11 April, 1902.

Illustrated in the Sale Catalogue.

## SUTHERLAND, DUCHESS-COUNTESS OF



LIZABETH LEVESON GOWER, only surviving daughter of William, 17th Earl of Sutherland in the Scots Peerage; born 24 May, 1765; succeeded her father as Countess of Sutherland and Baroness of Strathnaver in her own right, 16 June, 1766; married, 4 Sept., 1785, George, 2nd Marquess of Stafford (who was created 1st Duke of Sutherland, 14 Jan., 1833); died, 29 Jan., 1839.

Royal Academy, 1799, No. 63.

HALF FIGURE, life size, facing the spectator; dark brown hair curling on forehead and tied with a blue ribbon; brown low dress, with cross-over bodice arranged to V-shape. Canvas, 30 × 24 in.

Exhibited, Birmingham Loan Exhibition, 1903, No. 68 (the Duke of Sutherland).  
Reproduced in the Illustrated Catalogue of the Birmingham Exhibition.

NOTE.—“Robertson the historian, directed her studies, and Sir Walter Scott has recorded in his Diary his delight at seeing the little heiress cantering alongside the carriage of old Lady Alva, her grandmother and guardian. In her ancestral home, Dunrobin Castle, the old feudal customs still prevailed. The youthful Countess, surrounded by retainers, heard every evening, before the castle gate, the plaints of her clansmen, and settled their quarrels. She was an excellent artist, and some of her water-colour landscapes of scenes in Sutherland would not disgrace some of the best artists of her day. In 1793, she raised a regiment for the defence of the North against the French, and this regiment is now known as the Sutherland and Argyll Highlanders—the famous old 93rd.”—Birmingham Exhibition Catalogue.

See also GOWER, LORD.

## SUTTON, ARCHBISHOP



HARLES, fourth son of Lord George Manners Sutton, born 14 Feb., 1755, educated at the Charterhouse and Emmanuel College, Cambridge; presented to the living of Avesham, Notts, 1785; Dean of Peterborough, 1791; Bishop of Norwich, 1792; Dean of Windsor, “in commendam,” 1794; Archbishop of Canterbury, 1805; an opponent of the Roman Catholic claims; died at Lambeth Palace, 21 July, 1828.

NEARLY whole length, standing, directed and looking to left, in full robes and wig, holding in right hand a scroll; left hand holding gown; curtain background; to the left is seen a view of the interior of a cathedral. Canvas, 50 × 40 in.

At Windsor, Mrs. Jamieson’s “Private Galleries of Art in London,” p. 75.

ENGRAVED in mezzotint by C. Turner, 15  $\frac{7}{8}$  × 12 in., 16 Nov., 1829; proof before the title in British Museum; a later impression is dated 1 Jan., 1830.

A study in oils or an unfinished sketch was in the Hoppner Sale, 1823, lot 5.

## SWETE, MRS.



HALF figure, nearly full face, looking at spectator; white muslin dress, with turban head-dress of the same material; fair powdered hair which falls in ringlets over her left shoulder. Canvas, 30 × 25 in.

Illustrated in Sedelmeyer’s “Sixth Hundred of Paintings by Old Masters,” 1900, No. 92.  
Exhibited at Berlin, “Gemälde Englischer Meister des XVIII Jahrhunderts,” 1903, No. 24.



SYMPSON, MRS.



HARLOTTE, wife of Robert Sympson, Esq., of Middlethorpe Hall, Yorkshire.

THREE-QUARTER-LENGTH figure, seated in a landscape, directed to front, head turned, looking to right; black low dress; arms bare to elbows; left arm leaning on a pedestal, hands resting on lap and holding white shawl; dark curly hair, falling over forehead and ears. Canvas, 50 × 40 in.

Robinson and Fisher's, 14 Nov., 1907.

NOTE.—Mrs. Sympson's daughter married William John Law, Esq., of Horsted Park, Sussex, son of Ewan Law, Esq., M.P., elder brother of Lord Chief Justice Ellenborough. The portrait was the property of Henry T. Law, Esq., of Knockbridge, Icklesham, Sussex, in 1907. A photographic reproduction appeared in the sale catalogue.



MRS. MICHAEL ANGELO TAYLOR AS MIRANDA

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## TALBOT, LADY



HARLOTTE, daughter of Wills Hill, 2nd Marquess of Downshire; born 18 March, 1754; married, 7 May, 1776, John Chetwynd, 3rd Baron and 1st Earl Talbot; died 17 Jan., 1804. The title is now merged into the Earldom of Shrewsbury.

Royal Academy, 1784, No. 379, as "A Lady of Quality."

NOTE.—This portrait is not in the possession of the Earl of Shrewsbury and Talbot (*See PRICE, LADY ROSE*).

## TAYLOR, MRS. M. A., AS "MIRANDA"



FRANCES ANNE VANE, daughter of the Rev. Sir Henry Vane, Bart., by Frances, daughter and heiress of John Tempest, Esq., M.P., of Sherborn, co. Durham; married, 7 Aug., 1789, the Right Hon. Michael Angelo Taylor, M.P.; died 14 Jan., 1835, at Combe House, Surrey. Mrs. Taylor's only brother took the name of Tempest, and left an only child, Frances Anne, who married as his second wife, 3 April, 1819, Charles, 3rd Marquess of Londonderry.

Royal Academy, 1796, No. 87, as a "Portrait of a lady."

WHOLE-LENGTH, standing on the seashore, directed to left, and looking at the spectator; in white dress, her hair and clothing blown about by the wind; her right hand extended towards the high rocks on the right; white slippers; sea and sea-birds and clouds to right. Canvas, about 96 × 58 in. A superb picture.

The property of the Marquess of Londonderry.

Exhibited, Grafton Galleries, Fair Women, 1894, No. 96; and P. and D. Colnaghi and Co.'s 1901, No. 4.

ENGRAVED in mezzotint, by W. Ward, 25 × 17 $\frac{7}{8}$  in. This print was undescribed in Chalonier Smith's "British Mezzotinto Portraits"; the identity of the lady in the excessively rare engraving until Messrs. Colnaghi had the original picture on loan in 1890 for the purpose of engraving. They then recognized the portrait as the original of Ward's plate, of which no print with lettering is known. It was a private plate engraved for the purpose of distribution among the family, which was often the case in those days. The portrait was again engraved in mezzotint, a half-length from the original picture, by H. Scott Bridgwater, 18 × 14 $\frac{1}{2}$  in., 16 Nov., 1891; Scott Bridgwater copied Ward's whole-length engraving, 23 × 16 $\frac{1}{2}$  in.,

29 April, 1896. Ward's engraving has been frequently reproduced in various forms and sizes, notably as a double-page plate, Sept., 1901, page 19*a*, in "The Connoisseur"; see also that periodical, March, 1905.

NOTES.—The few lines respecting this portrait in the "Dictionary of National Biography" (*infra*, Taylor, M. A.), suggest that it was painted before her marriage, but this is an obvious error. "This is his best portrait in the present Exhibition. The figure is drawn with a free and bold pencil, the harmony of the colouring is preserved with greater truth and precision than usual, and the drapery is disposed of in his best manner."—Pasquin's "Critical Guide to the Exhibition of the Royal Academy, 1796." "But there is beauty, too, rare and convincing beauty, in Hoppner's 'Miranda.' Who was 'Miranda'? All that the catalogue tells is that she was the wife of Michael Angelo Taylor, M.P. This gentleman, it may be added, was a member of Boodle's. That alone meant social distinction. But he was also an intimate acquaintance of the Prince Regent. On a memorable night in 1811, on the occasion of the drafting out the reply to the Address of the Houses of Parliament, George P. R., was kindly put to bed by his solicitous companions, and Michael Angelo wrote out the Princely response, while Sheridan and William Adam 'paced opposite sides of the room till each could find an opportunity of whispering to Michael that the other was the damnedest rogue existing.' . . . As a painting, this is one of Hoppner's triumphs. Its beauty, its grace, its freedom, its charm, are unmistakable. Here, and in at least a score of other canvases on the line of his ablest achievement, he proves what a high place in English art is his due, a long deferred and even now not often frankly granted due."—William Sharp's "Fair Women," p. 28.

## TEMPLE, JOHN



HALF figure to left, three-quarter profile to left; dark coat; dark background. Canvas, 30 × 25 in.

Exhibited, Old Masters, 1907, No. 147 (George A. Simonson, Esq.), as a "Portrait of a Gentleman," the name of the subject, "John Temple," having since been deciphered on the woodwork of the back of the frame.

## THANET, COUNTESS OF



LADY MARY, daughter of Lord John Sackville, second son of 1st Duke of Dorset; born 1 April, 1746; married Sackville, 8th Earl of Thanet, 30 April, 1767; died Sept., 1778.

There is at Knowle a pencil sketch of a head of a lady, on canvas, 12 × 18½ in., believed to represent the above Countess of Thanet.

## THOMOND, MARQUESS OF. *See* INCHQUIN

## THORNTON, HENRY



BORN in 1760; partner in the banking firm of Down, Thornton, and Tree; founded the Sierra Leone Company, 1789; sat in seven parliaments as member for Southwark, from 1783; seconded Fox's motion for the repeal of the Shop Tax, and voted with Lord Grey in favour of Parliamentary Reform, 1797; died, 17 Jan., 1815, at Wilberforce's house, Kensington Gore.



THREE-QUARTER figure, standing near a table, looking to front, directed towards left, in blue coat; holding roll of paper in the right hand. Canvas, 50 × 40 in.

Exhibited, South Kensington, 1868, No. 182 (H. S. Thornton, Esq.)

ENGRAVED in mezzotint by James Ward, 19 $\frac{7}{8}$  × 14 in., *n.d.* (but not earlier than 1802), "at the request of the electors," of this there are ten progressive states in the British Museum. Evans, 10377, mentions an 8vo engraving from the same picture, and this is doubtless from the "European Magazine" of 1818, vol. 67.

## THURLOW, LORD

The only record of this portrait is the Hoppner Sale, 1823, lot 29.

## THYNNE, THOMAS, 2ND MARQUESS OF BATH



BORN 15 Jan., 1765; succeeded his father, Thomas, 1st Marquess, 19 Nov., 1796; married, 24 April, 1794, Isabella Byng, daughter of Viscount Torrington; Lord-Lieutenant and Custos Rotulorum of the county of Somerset, F.S.A., F.L.S.; died 27 March, 1837.

Royal Academy, 1795, No. 105, as a "Portrait of a Nobleman"—Lord Weymouth.

THREE-QUARTER-LENGTH, standing, looking to left; maroon-coloured coat, white waistcoat. Canvas, 50 × 40 in.

At Longleat (Marquess of Bath).

M. L. Boyle's "Catalogue of the Pictures at Longleat," 1881, p. 249.

## TOLFREY, MRS.



WIFE of Samuel Tolfrey, Esq., of Margaret Street, Cavendish Square, London.

Royal Academy, 1788, No. 241, as a "Portrait of a Lady."

HEAD and shoulders, directed and looking to right; fair curly hair falling over forehead and ears; dark gray dress cut to V-shape; fresh complexion; cloudy background. In an oval. Canvas, 23 × 20.

The property of Messrs. P. and D. Colnaghi and Co.

TORRINGTON, GEORGE, 4<sup>TH</sup> VISCOUNT

LDEST son of George, 3rd Viscount, whom he succeeded on 17 April, 1750, married 10 July, 1765, Lucy Boyle, only daughter of John, Earl of Cork and Orrery; died 14 Dec., 1812.

HALF figure, in dark coat, full wig. Canvas, 30 × 25 in.

At Longleat (Marquess of Bath).

M. L. Boyle's "Catalogue of the Pictures at Longleat," 1881, p. 77.

## TOWNSHEND, LADY CHARLOTTE



AUGHTER of George, 1st Marquess of Townshend, by his second wife; born 17 March, 1776; married, 17 Aug., 1797, George William Frederick, Marquess of Carmarthen, who succeeded his father as 6th Duke of Leeds, 31 Jan., 1799; died 30 July, 1856.

To below waist, directed and looking to front; dark dress, cut low, arms bare to elbow; long dark curly hair, flowing over her shoulders and bound at top with a broad white band. Canvas, about 30 × 25 in.

The property of the Duke of Leeds.

ENGRAVED in mezzotint by J. Cother Webb, 18 $\frac{5}{8}$  × 15 $\frac{1}{2}$  in., 8 Nov., 1901.

## TREVELYAN, LADY



ARIA, daughter of Sir Thomas Spencer Wilson, Bart., of Charlton, Kent; married, in Aug., 1791, Sir John Trevelyan, Bart., of Nettlecombe, Somerset; died in 1852.

DIRECTED to front, looking slightly to right, a Lawrence-like figure, to waist, in white dress, cut low, with dark waistband, with Elizabethan collar; dark curly hair. (Description from the engraving.)

ENGRAVED, in stipple, by J. Thomson, 3 $\frac{7}{8}$  × 3 $\frac{1}{4}$  in., and published in the "Court Magazine," Aug., 1835 (by E. Clinton, 26, Holles Street), from the picture in possession of Lord Hampden.

## TYRE, MISS



HALF figure, white dress with blue sash; white lace head-dress, powdered hair; black velvet band round neck; hands folded; blue eyes, fresh complexion; dark red curtain background. Canvas, 30 × 25 in.



## UXBRIDGE, LORD

**H**ENRY BAYLY (afterwards Paget), who succeeded to the Barony of Paget on the death of Henry, 2nd Earl of Uxbridge, Nov., 1769; born 18 June, 1744, created Earl of Uxbridge, 19 May, 1784; died 13 March, 1812. His son was created Marquess of Anglesey in 1815.

Royal Academy, 1797, No. 28, as "The portrait of a nobleman."

See also PAGET.

NOTES.—The portrait of Henry, Earl of Uxbridge, of which the head and shoulders (wearing peer's robes, reproduced by photography and published in "The Paget Papers," i, p. 286, is probably the Hoppner work exhibited as above. "An excellent portrait, in which there is such a coincidence of all the requisites of a good picture, that it becomes difficult to know where to commence observation. The head expresses strong sensibility; but the figure is perfectly at ease, and all the inferior parts, though not slighted, are kept in gradual and judicious subordination."—"Monthly Mirror," June, 1797, p. 343.









## VALPY, MRS.

**V**IFE of the Rev. Richard Valpy (1754-1836), D.D., Head-master of Reading School, 1781-1830, and author of classical and other books.

**HALF-LENGTH** portrait of a middle-aged lady, seated, half turned to right, nearly full-face; black dress, with frills fitting close to neck; arms bare to elbows, hands resting on lap; scarf thrown over shoulders and held in right hand; dark hair falling over forehead, parted in centre; rich red background. Canvas, 30 × 25 in.

The property of her great-grandson, the Rev. Canon Valpy.

ENGRAVED in stipple by A. Fogg, 11 $\frac{5}{8}$  × 9 $\frac{1}{2}$  in., and "published by the proprietor" at Reading.

## VANE, HENRIETTA. *See* LANGHAM, LADY

## VASSALL, RICHARD

**O**F Jamaica; his daughter and heiress, Elizabeth Vassall, married, first, Sir Godfrey Webster, and second, Lord Holland; he died in Golden Square, London, 28 Feb., 1795, aged sixty-three.

Painted in 1793.

**HALF** figure, directed to front, looking to left, full face; dark red plush coat; white frill; gray curly hair; dark background. Canvas, 30 × 25 in.

At Holland House, Kensington (Earl of Ilchester).

Princess Marie Liechtenstein's "Holland House," i, 289.

## VERNON, ARCHBISHOP

**E**DWARD VENABLES VERNON (afterwards Harcourt), son of George, 1st Lord Vernon. Born at Sudbury, Derby, 10 Oct., 1757; educated at Westminster and Christ Church and All Souls Colleges, Oxford; rector of Sudbury; Prebendary of Gloucester; Canon of Christ Church; Bishop of Carlisle, 1791; Archbishop of York, 1807; died in 1847.

Royal Academy, 1803, No. 111.

NEARLY whole-length, sitting, in episcopal robes and wig, in a large armchair, directed to left, head slightly turned and looking at the spectator; left hand resting on arm of chair; right hand on upright open folio volume which rests on a table to left; red curtain background. Canvas, 50 × 40 in.

In the Dining Hall, Christ Church, Oxford. See "Catalogue of the Collection of Pictures" at Christ Church College, Oxford, 1833, p. 25.

ENGRAVED in mezzotint by Charles Turner,  $17\frac{1}{8} \times 14\frac{1}{8}$  in., 2 Jan., 1804, with arms; a later (the third) impression is dated 2 Jan., 1808.

## VERNON, LADY



HALF figure, in white dress with blue buttons, blue ribbon round the waist. Canvas, 30 × 25 in.

At Cavenham Park, Mildenhall, Suffolk (A. B. H. Goldschmidt, Esq.).  
A portrait of "Lady Vernon" was in the Hoppner Sale, 1823, lot 18.

## VYVYAN, SIR VYELL



SEVENTH baronet of Trelowarren, Cornwall; grandson of Richard, 2nd baronet; born 12 July, 1767; married, 14 Aug., 1799, Mary Hutton, only daughter of T. H. Rawlinson, Esq., of Lancaster; succeeded his cousin in Oct., 1814; died 27 Jan., 1820.

HALF figure, in brown coat and white vest. Canvas, 30 × 25 in.


Sold at Christie's, 27 Feb., 1909, lot 87.








## WALDEGRAVE, JOHN JAMES, 6<sup>TH</sup> EARL

ECOND son of 4th Earl Waldegrave (who died in 1789); born 30 July, 1785; educated at Eton (1793-99), with his brother the 5th Earl, who was drowned in the Thames, near Eton, 25 June, 1794; died 30 July, 1835.

HALF figure, to front, looking to left; brown hair, white neckcloth and cravat; creamy white waistcoat, dark brown coat, buttoned; trees in distance to left. Canvas, 30 × 25 in.

At Eton.

## WALDEGRAVE, COUNTESS

LIZABETH LAURA, eldest daughter of the 2nd Earl Waldegrave by his wife, Mary Walpole, afterwards Duchess of Gloucester; born 24 March, 1760; married, 5 May, 1782, her cousin, George, 4th Earl Waldegrave; died 29 Jan., 1816.

HALF figure, directed to front and looking to right, in light brown dress, cut low with white kerchief; straw hat tied with broad blue ribbon and blue ribbon tied with a bow round neck; over all her dark curly hair falls. Canvas, 24 × 20 in.


The property of Sir William C. Van Horne, K.C.M.G., of Montreal, Canada.

Formerly in Lady Berwick's collection; sold at Christie's in 1881; purchased by Mr. T. H. Woods, and included in his sale, 1906, 26 May, when it was purchased by Messrs. P. and D. Colnaghi and Co.

Exhibited, Cent Portraits de Femmes, Paris, 1909, No. 16.

ENGRAVED in mezzotint by H. Scott Bridgwater, 13 × 15 $\frac{3}{4}$  in., 1906. Illustrated in the Woods' sale catalogue.


## WALES, PRINCESS OF

ER SERENE HIGHNESS PRINCESS CAROLINE AMELIA ELIZABETH, second daughter of the Duke of Brunswick-Wolfenbuttel; born, 17 May, 1768, at Brunswick; married, 12 Aug., 1795, George, Prince of Wales (*q.v.*), afterwards George IV; died at Brandenburgh House, Hammersmith, 7 Aug., 1821.

Royal Academy, 1800, No. 135.

"Remarkable for a pleasingly pensive expression; the background fine; the hands soft and fleshy, but unfinished."—"Monthly Mirror," July, 1800, p. 15.


## WALLSCOURT, LADY

ALF figure, turned to left, full face, in low-cut black dress with short sleeves, close-fitting light shawl over her left shoulder and arm, coral necklace, dark hair, with a jewel, parted in the middle. Canvas, 30 × 25 in.

At 58, Rutland Gate, S.W. (A. H. Huth, Esq.).

NOTE.—Letter from owner, 7 June, 1902.—"I bought the picture from a small dealer as Lady Wallscourt by Lawrence. If it is Lady Wallscourt, it must be the wife of the third Lord Wallscourt, Elizabeth Lock, who was married in 1822, and died 1877. The costume will not allow it to be an earlier Lady Wallscourt. Several good judges have said that it is a Lawrence, but Sir Walter Armstrong was confident that it was a Hoppner. The difficulty is that Hoppner died in 1810. Either, therefore, it is not a Hoppner, or it cannot be Lady Wallscourt, as in the portrait the lady is not younger than twenty. I know nothing of the history of the picture."

## WALPOLE, LADY MARGARET

INTH child of John Perceval, 2nd Earl of Egmont, by his second wife, and sister of the Right Hon. Spencer Perceval; born 17 May, 1769; married 6 Dec., 1803, Thomas Walpole, Esq., eldest son of the Hon. Thomas Walpole, and nephew of Horatio, Earl of Orford; died 12 Dec., 1854.

To just below waist, facing the spectator; wearing a tight princess short-waisted pelisse of a yellowish green silk, high in the neck, cord around waist, white frilled collar round neck; hair falling in curls over the forehead. Canvas, 30 × 25 in.

At Stagbury, Banstead, Surrey (H. S. Vade Walpole, Esq., grandson of Lady Margaret Walpole).

NOTE.—This portrait and that of Lady Redesdale (*q.v.*) were painted for the above Thomas Walpole, Esq.,



soon after his marriage. "My grandmother's portrait is interesting from the costume. She drove up from here [Stagbury, Banstead] to town in an extraordinary-looking yellow chaise, of which I have a water-colour drawing, which was the fashionable carriage of the period. She asked Hoppner what dress should she wear to be painted in. He answered that he would paint her in the very pelisse she was wearing, as when people looked at the portrait one hundred years after, they could see what was the fashion in 1803. It is a short-waisted greenish-yellowish silk, sort of princess dress with a cord round the waist which harmonizes very well with the face; a white frilled collar is round the neck. My grandfather used to say that Hoppner was a bit of a snob and preferred to paint people with a handle to their names; at least, that he took more pains with them than with ordinary people—whom he was in the habit of treating rather brusquely."—(Letter from H. S. Vade Walpole, Esq., 16 Nov., 1901.)

## WARBURTON, LADY



LICE, daughter of the Rev. John Parker, of Astle, Chester; married Sir Peter Warburton, the 5th and last Baronet, of Arley, Cheshire; died 9 Sept., 1837, aged seventy-five.

HALF-LENGTH, in black dress, low at neck and cut square, with long sleeves; hair falling in curls over forehead; fan in right hand. Originally Lady Warburton was shown wearing a turban, but this has been removed. Canvas, 50 × 40 in.

At Arley Hall, Northwick, Cheshire (P. Egerton-Warburton, Esq.).

## WEDDERBURN, JAMES



LDEST son of Sir John Wedderburn, Bart., of Balindean, by his second wife, Alicia, Lady Wedderburn; born 16 Jan., 1782; resided for some time in Jamaica, and afterwards in France; died, unmarried, at Tarbes, South France, 20 July, 1815.

1. WHEN a young man, in brown cloth coat with high velvet collar, buff waistcoat, white cravat. Canvas, 32 × 18 in.

Painted about 1809.

At Meredith, Gloucester (Sir William Wedderburn, Bart.).


2. STANDING, in chocolate-coloured cutaway coat, which is buttoned; dark gray breeches; hat and gloves in hands; background, table, column, and distant landscape. Canvas, 55 × 45 in.

The property of Sir William Wedderburn; at Pinkie House, Musselburgh House.

Mentioned in Mr. Alexander Wedderburn's "Wedderburn Book," 1899, vol. i, p. 294.



## WELLESLEY, THE HON. ARTHUR (DUKE OF WELLINGTON)

HIRD son of Garrett, 1st Earl of Mornington; born 1 May, 1769; educated at Eton and at Angers, France; entered the Army; Ensign in the 73rd Regt., 1787; M.P., in the Irish Parliament, for Trim; Colonel of the 33rd Regt., 1796; went to India, 1797; Battle of Assaye, 1803; returned to England, 1805; Peninsular War, 1808-14; Waterloo, 1815; Commander-in-Chief, 1827; First Lord of Treasury, 1828 and 1834; died at Walmer Castle, 14 Sept., 1852.

Royal Academy, 1806, No. 168, as Major-General Sir A. Wellesley, K.B.

1. WHOLE-LENGTH, life size. "The General stands bareheaded in the open, fronting the spectator, his face turned somewhat to the left, and his eyes glancing still further in that direction; his right hand holds his plumed cocked hat. His smooth, youthful face is of pleasing contour and healthy colour, the mouth and chin well and firmly cut. He has good eyes and eyebrows, and abundant brown hair, inclining to gray. His face wears a singularly calm and confident expression, notwithstanding that his gray charger, which is of conventional pattern, and which possesses an off foreleg of amazing length, plunges wildly close behind him. A turbaned syce, whose features bear no trace of the Oriental, clings to the bridle. Sir Arthur Wellesley wears the uniform of a Major-General; a double-breasted scarlet coatee, epauletted and closely buttoned, with blue collar and cuffs. The collar is slightly open, displaying a black stock with white cravat above. There are four gold embroidered chevrons on the sleeves, arranged in pairs. Across his right shoulder passes the broad ribbon of the Bath, and the Star of the Order is on his left breast. He wears white pantaloons and black hessians, and has a crimson waist sash, which partly conceals a narrow red leather sword-belt, with slings of the same colour. He appears to have deferred to Madras customs by wearing a lungooty. The background shows hilly country, with a mosque, walled enclosures, and small tank on the right. Towards the left an Oriental city is seen between the hills. A strip of canvas about 9 in. wide, down the left side of the picture, was added by the artist. This is one of the few youthful portraits of Wellesley extant. There is an earlier one, also by Hoppner [No. 2], representing him as a Lieut.-Colonel."—Lieut.-Colonel H. D. Love's "Descriptive List of Pictures in Government House and at Banqueting Hall, Madras, 1903," No. 31, pp. 205-9.

ENGRAVED: Chaloner Smith describes four states of the engraving of this picture, which was originally engraved in mezzotint by W. W. Burney,  $27\frac{3}{4} \times 22$  in., 25 April, 1808, with the title, "Lieut.-General the Right Hon. Sir Arthur Wellesley, K.B.," and dedicated by the publisher, Thomas Palmer, "To the Civil and Military Servants of the Honourable East India Company," in these words: "This plate from the

original picture painted by their desire, to be placed in the Exchange at Madras." I. Arms in outline; motto in open letters. II. As described. III. Plate cut,  $2\frac{3}{8}$  in. at top,  $4\frac{1}{4}$  in. at left,  $1\frac{5}{8}$  in. at bottom, horse and attendant erased, uniform altered, arms and inscription erased; instead, in open letters, "Field Marshal Duke of Wellington, K.G. K.B., etc., from the original picture painted by Order of the Civil and Military Servants of the Honourable East India Company, by the late J. Hoppner, Esq., R.A., and engraved by George Clint; published Aug. 20, 1814, also by Palmer." IV. Inscription in shaded letters.

A vignette, head and shoulders only, with border of military attributes, was engraved in stipple, by E. Scriven,  $3\frac{5}{8} \times 3$  in. ("R. Hoppner, R.A., pinxt") for the "Royal Magazine," 1 Nov., 1810.

NOTE.—Lieut.-Colonel Love states that this portrait, which was acquired by public subscription in 1808, and is now in the Drawing Room, Government House, Madras, was "painted in 1807," but there can be hardly any doubt about its being the Royal Academy portrait of 1806. There may be replicas, which we have not traced. "The head is well drawn, and the features are marked with precision; the colouring is good, and the light and shadow agreeably distributed, when we reflect that the subject is a portrait. The head, upon the whole, must be classed amongst Mr. Hoppner's best productions; and we lament that the artist has not bestowed an equal attention upon the other parts of his figure; as the right leg and thigh, upon which the figure rests, appear absolutely detached from it, and making no part of it. . . . The arm and the hand holding the hat, which are advanced, are not happy in the fore-shortenings; the hand, although cased in a glove, should have exhibited the lengths of the fingers, in order to have given the proportion of the hand in the same respect as if the glove had been off. If this artist would pay more attention to delineation, and less to the little meretriciousness and tricks of art, we should be inclined to assign him a higher station than we can now admit him to occupy."—"La Belle Assemblée," June, 1806, pp. 270-1.

2. BUST, directed to left, hair powdered; in the uniform of Colonel of the 23rd Regiment, white linen collar turned down over a black stock; red coat with stand-up collar; epaulettes, buttons, etc.; white frill beneath stock. Canvas,  $30 \times 25$  in.

Painted about 1799.

The property of the Duke of Wellington, and described in the Duchess of Wellington's "Catalogue of the Pictures at Apsley House," 1901, No. 167. A copy is at Windsor Castle.

Exhibited, South Kensington, 1867, No. 751; Guelph Exhibition, 1891, No. 156.

Reproduced in Major Arthur Griffiths's "The Wellington Memorial," 1897, facing p. 6.

NOTE.—In 184— the 1st Duke of Wellington sent this picture to his brother, the Marquess of Wellesley, who, in acknowledging the receipt, says "It is admirable; much the best which exists of you; the likeness is perfect, and conveys the true expression of your countenance" (Duchess of Wellington's "Catalogue.")

## WELLESLEY, HENRY (BARON COWLEY)



FIFTH son of Garrett, 1st Earl of Mornington, born 20 Jan., 1773; served in diplomatic offices at various courts, and created Baron Cowley in 1828; died 27 April, 1847.

Painted about 1748.

BUST, directed slightly to left; hair powdered; double-breasted coat with brass buttons; white neckcloth. Canvas,  $30 \times 25$  in.



The property of the Duke of Wellington.

Exhibited, South Kensington, 1867, No. 753.

Described and illustrated in the Duchess of Wellington's "Catalogue of Pictures at Apsley House," 1901, No. 145; a photogravure faces p. 358.

A sketch in oils, or a replica, was in the Hoppner Sale of 1823, lot 15.

## WELLESLEY, RICHARD COLLEY, 1ST MARQUESS



LDEST son of Garrett Colley Wellesley, 2nd Lord Mornington; born 20 June, 1760; succeeded his father 22 May, 1781; Governor-General of Bengal, 1797-1805; created Marquess of Wellesley, 2 Dec., 1797; held various public offices, and, among others, that of Ambassador to the Central Junta of Spain in 1809; died 26 Sept., 1842.

1. HALF figure, life size, to left; olive-green coat and wig; orders on breast. Canvas, 30 x 25 in.

The property of the Duke of Wellington.

Exhibited, South Kensington, 1867, No. 752 (name of artist omitted); and Guelph Exhibition, 1891, No. 183.

Reproduced in Major Arthur Griffiths's "The Wellington Memorial," 1897, facing p. 20.

2. THREE-QUARTER-LENGTH, standing, directed slightly to left, facing towards and looking to front; uniform, sash, and K.B. star; right hand on table to left, in which are papers; curtain in background; minarets and flags in distance to left. (C.S., 1643.)

The property of C. E. Wellesley, Esq. It was at Malta for many years, and afterwards in Lady Houlton's house in Eccleston Street, London.

ENGRAVED in mezzotint by J. Young, 20 x 14 in., 20 May, 1800.

3. ANOTHER version. Canvas, 30 x 25 in.

At Ravensworth Castle (Lord Ravensworth).

NOTES.—"The picture of the Marquess Wellesley (one of the finest, I am told, that Hoppner ever painted), belonged to my grandfather, Dr. Wellesley, Prebendary of Dublin, brother of the Marquess and of the Duke of Wellington. This was left to my mother, and thence descended to me." (Letter from the owner, 7 Jan., 1908.) A London bookseller's catalogue, recently issued, contained an undated autograph letter from Hoppner to the Marquess of Wellesley: "Mr. Hoppner presents his compliments to Lord Wellesley. He has the honour of acquainting his Lordship that he is under an engagement of passing four or five days out of town from next Sunday. Should Lord Wellesley have no opportunity of sitting before then, . . . he will excuse himself to Lord Epin [? Elgin], and make his pleasures yield to his professional duties."





THE MARCHIONESS OF WELLESLEY AND CHILDREN

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## WELLESLEY, MARCHIONESS OF, AND CHILDREN



YACINTHE GABRIELLE, only daughter of M. Pierre Roland; married, in 1794, as his first wife, Richard, 2nd Earl of Mornington, and afterwards Marquess of Wellesley (*q.v.*); died 5 Nov., 1816.

The two children, born before the marriage, are: RICHARD, matriculated at Christ Church, Oxford, 29 April, 1805, aged eighteen; a student of Lincoln's Inn, 1808; M.P. for Queenborough and other places, 1810-1822; died 1 March, 1831; and HENRY (born about 1794); matriculated at Christ Church, Oxford, 17 Oct., 1811, aged seventeen; D.D., 1847; Rector of Hurstmonceux, Sussex; Vice-Principal of New Inn Hall, 1842-47; and Principal, 1847; died 11 Jan., 1866; a distinguished collector of drawings by old masters, his collection of which was dispersed at Sotheby's in 1886.

Recently the property of C. E. Wellesley, Esq.

NOTES.—The following interesting documents deal with the history of this fine group: "Painted in 1798 and sent out to Lord Mornington, Governor-General of India. It remained there until Lord Wellesley's return in 1801, and was then probably at Apsley House. Given by Lord W. to his eldest son Richard on the death of Lady Wellesley in 1816 (see letter). Sent to Lord Hatherton's place at Teddesley (Lady H. was Lord Wellesley's daughter), where it remained until after the death of Richard Wellesley, 1833, when it was sent to his widow. In 1853 it was at Hampton Court. When Richard Wellesley's sister, Lady Houlton, married, the picture went to her house at Malta, about 1860, and remained in there until 1900. It was left by her to Sir Victor Houlton for life, and then to her nephew, C. E. Wellesley, the present owner, who had it brought from Malta when Sir Victor Houlton died."

Letter from Lord Wellesley to his eldest son, Richard Wellesley, date probably 1816, shortly after Lady Wellesley's death:

"El. L., Dec. 8th, Sunday.

"MY DEAR RICHARD,—

"The best picture of your mother may be acceptable to you. It is a full-length by Hoppner; it was a little damaged about the neck in coming from India. This will be easily repaired by any good painter whom you choose to employ. I should recommend Hoppner's son. There is a very good frame to it; if you choose to deposit it at Teddesley I shall have no objection. Nash has orders to deliver it to you on your application for it. I continue to recover, and have been in the open air with benefit. In a few days I propose to remove to a very beautiful place of Lord Stafford's at Richmond, where I intend to pass the winter. I thank Henry for his letter.

"Yours always most affecly,  
(Signed) "W."

Letter from Mrs. Littleton to her brother, Richard Wellesley. No date, but postmark, "Free Dec. 15th, 1816":

"Tuesday.

"DEAR RICHARD,

"I return you a thousand thanks for your generous offer of my mother's full-length portrait, which is indeed a treasure, but which I would on no account deprive you of, knowing what a sacrifice it must be to part with it, and which I am sure you are only induced to do from the conversation which passed between us on the subject at Teddesley. If, however, you have a proper faith in my honesty, I will keep it upon trust until such time as you have a house of your own fit to hang it in, for I imagine at present no room in any house you will for the present inhabit would be large enough to contain it. You

M M

may consider this proposal, and if you should agree to it, you may send it down to Teddesley as soon as you think proper. I think it is the safest and best place for it until such time as you can grace your own mansion with it. . . . Only think, it is a month to-day since poor mamma died."

Letter from Lady Hatherton (formerly Mrs. Littleton) to Mrs. Richard Wellesley, widow of Richard Wellesley, Esq. No date, but probably after 1840.

"MY DEAR MRS. WELLESLEY,

"... by the same opportunity I send you the large picture I promised Richard last year. It has been lying by in its case for some time, as we had no room high enough for it with its frame, but I do not see that it is injured in any way. It is a beautiful painted picture by Hopner, and my brothers here consider very like. My father made me a present of it at my mother's death, but as I have always thought it ought to have belonged to Richard and his children rather than to me, I have great pleasure in now returning it where I think it is due, and where it will be appreciated by poor Richard's wife and children as it deserves. I only hope your room will hold it. The frame, which was merely a plain narrow black one, has been separated from it that it might the more conveniently be put by. . . ."

## WELLESLEY, WILLIAM, 3<sup>RD</sup> EARL MORNINGTON



SECOND son of Garrett, 1st Earl of Mornington; born 20 May, 1763; Constable of Maryborough Castle; Captain of Deal Castle; created Baron Maryborough in 1821; succeeded his brother, Richard Wellesley, as 3rd Baron Mornington in 1842; died in 1845.

As a young man, facing front, head slightly inclined to the left; dark double-breasted buttoned-up coat; white neckcloth; powdered hair. Canvas, 30 x 25 in.

The property of the Duke of Wellington.

Exhibited, South Kensington, 1867, No. 754.

Described in the Duchess of Wellington's "Catalogue of Pictures at Apsley House," 1901, No. 144.

## WESTMINSTER, MARQUESS OF. *See* GROSVENOR

## WESTMORLAND, LADY. *See* FANE

## WEYMOUTH, LORD. *See* THYNNE

## WHALEY, MRS.



MISS COURTNEY, known also as "Belle" Howard, the mistress of "Buck" Whaley. The writer of an obituary notice of the latter in the "Gentleman's Magazine," Dec., 1800, p. 1210 says: "He [Whaley] stayed in Paris till after the return of the king from Varennes, and, when it became no longer safe for a subject of the king of Great Britain to remain in France, he returned to Dublin. Soon afterwards he became connected with a













young woman of amiable disposition, who lived with him till the time of her death, and by whom he had four children, three of whom survived him."

WHOLE-LENGTH, standing in a landscape, directed to front, looking to right, in black muslin leaf-patterned dress, long white gloves which reach to elbows, red rose at bosom; brown hair bound with pearls; trees to right; to left a large green urn or pedestal. Canvas, 95 × 58 in.

The property of J. P. Morgan, Junr., Esq.

Exhibited, P. and D. Colnaghi and Co.'s, May, 1902, No. 5.

NOTES.—This picture remained in the possession of one of Mrs. Whaley's descendants until 1902. The last owner writes: "Belle Howard" was one of the Prince's [George IV] mistresses whom 'Buck Whaley' married, the condition being that they should not reside on English soil, so he chartered a number of vessels which brought soil over from Ireland, and deposited it at Douglas, in the Isle of Man, where a residence was built close to the Duke of Athol's. These are both turned into hotels now. The picture was removed from the Isle of Man about twenty-five years ago." These particulars do not entirely coincide with facts derived from other sources. "Belle Hamilton," for instance, was never legally Mrs. Whaley; she lived with Whaley as his mistress for some years, and bore him several children. Thomas Whaley, or Whalley (1766-1800) was a well-known Irish politician, and sat in the Irish Parliament from 1787 to 1790, and again from 1797-1800, but he is more generally known to posterity rather as an eccentric gambler under the name of "Buck" or "Jerusalem" Whaley. After the death of his mistress he married, in January, 1800, Mary Catharine, daughter of Nicholas Lawley, first Baron Cloncurry.

The name of the lady in this portrait, Miss Courtney, is revealed in the recent discovery of the long-lost "Memoirs" of "Buck" Whaley, published in 1906 under the editorship of Sir Edward Sullivan. In these "Memoirs" Whaley pays unstinted tribute to his companion. Writing *circa* 1791, he says, "It was at this period I happily formed acquaintance with a lady of exquisite taste and sensibility, from whom I have never since separated. She has been a consolation to me in all my troubles, her persuasive mildness has been a constant check on my temper, and at this moment constitutes, in my retirement, the source of my felicity."

## WHITBREAD, LADY ELIZABETH



LADY ELIZABETH GREY, eldest daughter of Charles, 1st Earl Grey, born 7 April, 1765; married, 18 Jan., 1788, Samuel Whitbread, Esq., M.P.; died 28 Nov., 1846.

Royal Academy, 1798, No. 251, as "Mrs. Whitbread."

(1) WHOLE-LENGTH, standing in a balcony and close to a large pedestal, directed to front, looking to right; black dress cut low, short sleeves with white trimmings; long pearl necklace from which depends an enamelled cross pendant; right hand holding up dress; left hanging down by her side, with a pearl bracelet; greyhound looking up at her; curtain to left, and landscape to right in distance. Canvas, 94 × 58 in.

At Southill, Beds (Lady Isabella Whitbread).

Exhibited, Cent Portraits de Femmes, Paris, 1909, No. 18.

ENGRAVED in mezzotint, by S. W. Reynolds, 23½ × 15 in., 29 Sept., 1798; by R. Mackenzie, 3½ × 2¾ in., head and shoulders only, for "The Lady's Monthly Museum," 1 March, 1804. Reynolds's engraving is reproduced in Whitman's "S. W. Reynolds," facing p. 30.

2. THREE-QUARTER figure, later in life and less pleasing, seated, directed to left, looking at spectator; black dress cut low, with jewels; right arm resting on a table—the hand supporting face—covered with a red cloth on which is a book; red curtain background, a glimpse of landscape on the left. Canvas, 36 × 28 in.

Eversley Sale, Christie's, 9 May, 1896, with autotype in sale catalogue. Sedelmeyer's "Third Hundred Paintings of Old Masters," 1896, No. 88, with photograph. Sold at the Fischhof-Blakeslee Sale, New York, March, 1900, the purchaser being Mr. C. T. Yerkes.

NOTE.—"She was married, in the year 1788, to Samuel Whitbread, Esq., and has uniformly exhibited a model of domestic conduct, which, more than the rank she holds in society, her personal beauty, or even her mental accomplishments, has induced us to select her from amongst our fair countrywomen, to propose her as an object of imitation to the young, and to bestow a deserved encomium on her perfections. Living in affluence, and mixing much with society, she is untainted by the one or the other; and is an example that the most irreproachable purity of mind may be preserved without any seclusion from the world. . . . The zealous, though unaffected, attention bestowed upon the education of her children by Mrs. Whitbread, is the theme of admiration and applause amongst all who know her. She finds the purest source of her pleasure to be in the performance of the most sacred duties. We give a head of Mrs. Whitbread, taken from a very celebrated picture, painted by Mr. Hoppner, about four or five years ago; from which our readers will be at no loss to guess, that the mind we have here described, enlightens one of the loveliest women of the age."—"The Lady's Monthly Museum," March, 1804.

## WHITBREAD, EMMA LAURA



SECOND daughter of Samuel Whitbread, Esq., of Southill, Beds, and Lady Elizabeth Whitbread (*q.v.*); married, 24 June, 1817, Charles Shaw-Lefevre, Viscount Eversley (so created, 11 April, 1857), for many years Speaker of the House of Commons; she died 20 June, 1857.

WHOLE-LENGTH, when a little child of about three years of age, standing in a landscape, right arm leaning on a pedestal; white frock with blue sash; red shoes; coral necklace; trees and hilly landscape in the background. Canvas, 50 × 40 in.

The property of W. McKenzie, Esq., Toronto.

Eversley Sale, Christie's, 9 May, 1896. Autotype reproduction in catalogue.

Exhibited at the Cercle Artistique et Littéraire de Bruxelles, Dec., 1896, No. 29.

## WHITBREAD, MISS [?]




PORTRAIT of a young girl, leaning on a wooden sill, in fancy dress; black hair; full face, fresh coloured; arms bare, showing hands. Canvas, 30 × 25 in.

The property of H. S. Whitbread, Esq. The identity of the portrait has not been definitely ascertained, but it has been in the family since the time it was painted, and is believed to represent a Miss Whitbread.



## WHITE, HENRY KIRKE

OET, born in Nottingham in 1785, where his father was a butcher. He left school at fourteen, and was placed with a stocking-weaver, but soon was removed to a lawyer's office in Nottingham. Eagerly bent on the acquisition of knowledge, he studied Greek, Latin, Italian, Spanish, Portuguese, chemistry, natural philosophy, music and drawing. In his fifteenth year he became a contributor to various periodicals, and in 1804 published a volume of poetry, dedicated to the Duchess of Devonshire. Through the generosity of Mr. Wilberforce, he was admitted a student of St. John's College, Cambridge. Here the ardour with which he pursued his studies overtaxed his frame, and, his health gradually declining, he died at Cambridge in 1806, when only twenty-one.


BUST, life size, facing the spectator, head to left; black coat with white stock and ruff; dark background of trees and sky. Canvas, 30 × 25 in.

The property of the Corporation of Nottingham, who purchased it of Messrs. Shepherd.

Exhibited, Guelph Exhibition, New Gallery, 1891, No. 301; Birmingham Art Galleries, 1901, No. 45; and Wolverhampton, 1902, No. 37.


There is no doubt about this portrait being by Hoppner, although it is not quite so certain that it represents Kirke White.

## WHITE, MASTER

HOLE-LENGTH, standing in a landscape, facing the spectator; in his hands he holds an Indian bow and arrow; dark blue jacket with white frill; nankeen trousers. Canvas, 70 × 44½ in.

Exhibited, Old Masters, 1894, No. 35 (Lord Burton).

## WHITEFOORD, LADY

ISS MIDDLETON, wife of Sir John Whitefoord, K.C.B., who served with great distinction in the Peninsular War.

FULL half figure, seated, directed to left, looking at spectator three-quarter face; in white muslin dress, cut low, with short sleeves; double row red coral necklace; arms folded on lap; brown curly hair bound with ribbon, and falling over forehead and ears. Canvas, 30 × 25 in.

Exhibited at Messrs. Thos. Agnew and Sons, Nov.-Dec., 1907, No. 5.

## WHITWORTH, LORD



SON and heir of Sir Charles Whitworth; born in 1752, entered the 1st Regiment of Foot Guards in May, 1772, as ensign; Captain in May, 1781; Lieut.-Col. of the 104th Regiment in April, 1783; entered the Diplomatic Service, and was envoy-extraordinary at St. Petersburg, 1785; created Baron Whitworth, 21 March, 1800; married, 2 April, 1801, Arabella, Countess of Dorset (*q.v.*); ambassador at Paris, 1802-3; died 13 May, 1825, *s.p.*

THREE-QUARTER figure, black coat with star of an order on breast, white scarf; red background. Canvas, 30 × 25 in.

At Knole (The Lord Sackville).

## WILLIAMS, MRS.



WIFE of Captain Williams.

HALF figure of young woman (probably before her marriage), directed and looking to left; low white dress with narrow blue bands, mob cap trimmed with white lace and blue ribbons, and fastened with narrow band round neck; dark hair falling over shoulders. Canvas 30 × 25 in.

The property of Mrs. F. C. K. Fleischmann.

Exhibited, Anglo-French Exhibition, 1908, No. 53; Cent Portraits de Femmes, Paris, 1909, No. 17.

ENGRAVED in mezzotint by Arthur Hewlett, 15½ × 11¾ in., as "The Mob Cap," 1909, in which year a proof was exhibited at the Royal Academy. Reproduced in the special number of "Le Figaro Illustré" ("The British School of Painting"), with text by M. H. Spielmann, p. 2.

## WILLOUGHBY DE ERESBY, LADY



LEMENTINA SARAH, only surviving child and sole heiress of James Drummond, 1st Lord Perth; born 5 May, 1786; married, 20 April, 1807, Peter Robert, Lord Gwydyr, who succeeded his father in Dec., 1828, as 19th Baron Willoughby de Eresby; died 26 Jan., 1865, at 142, Piccadilly, aged seventy-eight.

WHOLE-LENGTH, walking (apparently) near a sea-shore, in black low dress, with high waist and cut to shoulders; slight muslin scarf round arms and floating in the breeze, and partly held by the ungloved right hand, which is raised to the







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shoulder; left arm hanging down by her side, holds hat in gloved hand; white stockings, black slippers; dark hair falling over forehead. Canvas, 86 × 58 in.


The property of the Earl of Ancaster, Drummond Castle.

Exhibited, Glasgow International Exhibition, 1901, No. 48.

Illustrated in the "Art Journal," 1901, p. 295.

NOTE.—This portrait was painted before Miss Drummond's marriage in 1807, and in the Hoppner Sale of 1832, lot 16, there was a sketch or study of it. It would be more correct, therefore, to include it under Drummond, but it is so generally known under the above title, that we include it here.

## WILLS, JOHN, D.D.


ON of John Wills, Esq., of Seaborough, Somerset; matriculated at Oxford, 18 March, 1758, aged seventeen; B.A., 1761; M.A., 1765; D.D., 1783; 15th Warden of Wadham College, 1783-1806; rector of Tydd St. Mary, co. Lincoln, 1778, and of Seaborough, 1779; Vice-Chancellor, 1792-96; died 16 June, 1806.

THREE-QUARTER figure, sitting in a dark blue arm-chair, directed to front and looking at spectator; in gown and wig; left hand holding pen and resting on an upraised folio volume, right arm leaning on elbow of chair; in front of him is a table on which are books, papers, and a bunch of keys; red curtain background. Canvas, 50 × 40 in.

At Wadham College, Oxford.

Exhibited, Examination Rooms, Oxford, May-June, 1906, No. 150.

## WILMOT, MISS ARABELLA JANE

AUGHTER of Valentine H. Wilmot, Esq., of Farnborough, co. Hants (and granddaughter of Admiral Sir Challoner Ogle); born 1 May, 1796; married, 3 Jan., 1821, the Rev. Frederick Sullivan, younger son of Sir Richard J. Sullivan, of Thames Ditton; died 27 Jan., 1839.

WHOLE-LENGTH figure of a curly-haired child, crouched on the floor, looking at spectator, embracing a toy spaniel dog; light dress, with short sleeves, and dark curly hair. Canvas, 30 × 25 in.

The property of Lady Sullivan (daughter-in-law).

ENGRAVED in mezzotint, 10 $\frac{5}{8}$  × 8 $\frac{7}{8}$  in., by G. Clint; and in line by W. Greatbach, 4 $\frac{7}{8}$  × 3 $\frac{1}{8}$  in., for "The Anniversary, or Poetry and Prose for 1829," edited by Peter Cunningham (both prints in British Museum), with the title, "Love me, Love my dog."

NOTE.—Lord Northwick's Sale of 1859, lot 1179, was "Infancy, a little girl seated, fondling a dog," 52 guineas (Bennett), and this may be another version of Lady Sullivan's picture.

## WILTON, MRS. AND MISS



MRS. ANNE WILTON, mother of Joseph Wilton, R.A., the architect; died at the age of seventy. Miss Wilton, granddaughter of above, born in 1756; married, about 1774, Robert Chambers, a barrister and bencher of the Middle Temple (Principal of New Inn Hall, 1766-1803; a judge in Bengal, 1773-89; knighted 14 June, 1777; chief judge, Benares, 1789-99; died 9 May, 1803); she died in 1839.

MRS. WILTON is standing, full face, in red jacket, gray skirt, left arm leaning on her granddaughter's chair. MISS WILTON, sitting on a high-backed chair, in rich purple brocade dress, striped with light gray; face in profile; toque on head; a lace-worker's tabouret on her lap, a work-basket at her feet. An interior, with an old cabinet in the background, and a looking-glass showing reflection; rich Turkey carpet. Canvas, 38 × 22 in.

At 31, Lansdown Crescent, Cheltenham (General John Macdonald, a descendant).

NOTE.—Miss Wilton was a famous beauty, and Samuel Johnson, writing to Boswell, 5 March, 1774 says: "Chambers is either married, or almost married, to Miss Wilton, a girl of sixteen, exquisitely beautiful, whom he has, with his lawyer's tongue, persuaded to take her chance with him in the East." Cope painted her as "Hebe feeding Jove's Eagle."

## WILTON, THOMAS, 1ST EARL OF



NLY son of Sir Thomas Grey Egerton, 6th Bart.; born 14 May, 1749; succeeded his father, 7 Aug., 1756; created 15 May, 1784, Baron Grey de Wilton, and 26 June, 1801, Viscount Grey de Wilton and Earl of Wilton; died 23 Sept., 1814.

WHOLE-LENGTH, standing in a landscape, directed to left, head turned, looking at spectator; in military uniform, with sword, and boots with spurs; right hand holding cocked hat, left hand resting on walking-stick; trees and landscape background. (Description from the engraving.)

ENGRAVED in mezzotint by Charles Turner, 24½ × 14¾ in., 11 Sept., 1802.

NOTE.—"This beautiful work of art was etched by Hoppner, probably the only one ever done by him" (F. Harvey's "Catalogue of Engraved Portraits," *infra*, No. 4732).



## WINDHAM, PERCY



PERCY CHARLES, son of Charles, 1st Earl of Egremont; born 3 Sept., 1757; Secretary of the Courts and prothonotary of the Common Pleas in Barbadoes; died unmarried, 5 Aug., 1833.

The only record of this portrait is the Hoppner Sale, 1823, lot 27.

## WINDHAM, RIGHT HON. WILLIAM



THE distinguished statesman; only son of Col. W. Windham, of Felbrigg, Norfolk; born in Golden Square, London, 3 May, 1750; educated at Eton, Glasgow, and University College, Oxford; M.P. for Norwich, 1783, 1790, and also for St. Mawes, New Romney, and Higham Ferrars; Secretary for Ireland in the Coalition Ministry, 1783; Secretary for War under Pitt, 1794-1801, and again in Lord Grenville's administration, known as "All the Talents," 1806-7; died 3 June, 1810.

1. WHOLE-LENGTH, life size, standing directed to front and looking slightly to left; dark blue coat and breeches, black stockings, and shoes with silver buckles; right hand lifted as if in the act of demonstrating or making a speech, left arm hanging down by his side; pillar to left. Canvas, about 86 × 58 in.

At St. Andrew's Hall, Norwich, inscribed: "This portrait, painted by Hoppner, was placed here by public subscription, 3 May, 1804."

ENGRAVED in mezzotint by S. W. Reynolds, 24½ × 15½ in., 1804.

2. HALF figure, seated, directed and looking to right; dark coat, white stock. (Description from the engraving.)

ENGRAVED in mezzotint by W. Say, 13 × 11 in., 2 May, 1803; by Holl, for "Speeches in Parliament of the Right Hon. William Windham," 1812; and by W. Scriven, in "La Belle Assemblée," 1808.


NOTE.—There is, curiously enough, no record in his published "Diary," of the Right Hon. William Windham's sittings to Hoppner. The "Diary," 1801-1803, is, however, extremely scant. On 5 Aug., 1805, he records: "I dined at Lord Cowper's: present, Lord and Lady Melbourne, Robison, Hopner, Fred. Lamb, Grenville."

WORCESTER. *See* BEAUFORT IN APPENDIX

The only record of this portrait is the Hoppner Sale, 1823, lot 31.



## WORTLEY, MISS MARY STUART

AUGHTER of the Hon. James Archibald Stuart (second son of John, 3rd Earl of Bute), who took the surname of Wortley in 1795; born 23 Aug., 1769; married, 1 June, 1813, the Right Hon. William Dundas (*q.v.*); died 9 March, 1825.

1. BUST, two-thirds, turned to the left, nearly full face; black dress, with muslin over the breast; dark hair dressed down close to the eyebrows. Canvas, 30 × 26 in.

At Arniston, Midlothian (Sir Robert Dundas, Bart.).


2. HALF figure, directed to left, looking at the spectator; low-cut slate-coloured dress, the puffs of sleeves in green bands; chestnut-coloured hair. Canvas, about 30 × 25 in.

Exhibited, Agnew's Seventh Annual Exhibition, 1901, No. 2\*.

This is the portrait, the property of Mr. Archibald Stuart Wortley, which was sold at Christie's on 25 June, 1904, lot 45.

NOTE.—The title, *Lady Mary Stuart Wortley*, under which this picture was exhibited, should have been *Miss Mary Stuart Wortley*, as above.

## WROTTESELEY, LADY CAROLINE

AUGHTER of Charles, 4th Earl of Tankerville; born 2 Oct., 1772; married 23 June, 1795, Sir John Wrottesley, 9th Bart. (who was raised to the peerage as Baron Wrottesley, 11 July, 1838); died 7 March, 1818.

HALF figure, seated in open landscape, directed and looking to left, three-quarter face; white dress cut to V-shape, with high waist, slate-coloured shawl over shoulders; abundant wavy hair falling over forehead and neck, and bound with slate-coloured ribbon. Canvas, 30 × 25 in.

ENGRAVED in mezzotint by Norman Hirst, 14 × 17½ in., 1905.

Exhibited, Agnew's Tenth Annual Exhibition, 1904, No. 16.

WYNFORD, LORD. *See* BEST



LADY CAROLINE WROTTESELEY

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## WYNN, SIR WATKIN WILLIAMS-

IFTH Bart., of Wynnstay, Ruabon, co. Denbigh; born 26 Oct., 1772, succeeded his father in July, 1789; M.P. for the co. of Denbigh, and for the co. of Merioneth; Lord-Lieutenant and Custos Rotulorum of Denbigh; married 4 Feb., 1817, Lady Henrietta Antonia Clive, eldest daughter of Edward, 1st Earl of Powis; died 6 Jan., 1840.


PROBABLY painted about the year 1800; in the uniform of the Ancient British Fencibles; blue jacket, with silver lace, silver buttons, and shoulder chains; three-quarter face, looking slightly to left. Canvas, 30 × 25 in.

At Coed-y-maen, Welshpool (A. W. Williams Wynn, Esq.). See note to GRENVILLE, LORD.

ENGRAVED in mezzotint by S. W. Reynolds, 12 × 9 $\frac{5}{8}$  in., 2 April, 1802. Proof before all letters. B.M.

NOTE.—The Hoppner Sale of 1823 contained three sketches in oils or replicas of the above (lots 17, 19, and 23).

## WYNN, LADY WILLIAMS W.


HARLOTTE, daughter of the Right Hon. George Grenville, sister of the Marquess of Buckingham; born 14 Sept., 1754; married, as his second wife, Sir Watkin Wynn, 4th Bart., 21 Dec., 1771; died 29 Sept., 1832.

HEAD and shoulders to elbows, three-quarter face, looking to right; black gown open at neck, trimmed with fur; hair tied back with black ribbon; red curtain background. Canvas, about 30 × 25 in.

At Coed-y-maen, Welshpool (A. W. Williams Wynn, Esq.). See Note to GRENVILLE, LORD.

NOTE.—The Hoppner Sale of 1823, lot 6, included a sketch or replica of above.

## WYNN, RIGHT HON. CHARLES WATKIN

ECOND son of Sir Watkin Wynn, 4th Bart., and Lady Wynn (*q.v.*); born 9 Oct., 1775; a Privy Councillor; M.P. for the co. of Montgomery; D.C.L. and F.S.A.; Chancellor of the co. Palatinate of Lancaster; President of the Board of Control, India, and Secretary for War; married, 9 April, 1806, Mary, eldest daughter of Sir Foster Cunliffe; died 2 Sept., 1850.



PAINTED in 1805. Half figure, full face; dark coat, high roll collar, white cravat; red curtain background. Canvas, about 30 × 25 in.

At Coed-y-maen, Welshpool (A. W. Williams Wynn, Esq., grandson). See Note to GRENVILLE LORD, No. 2.

## WYVILL, REV. CHRISTOPHER



CELEBRATED for his political writings in connection with Reform in Parliament; great-grandson of Sir William Wyvill, 4th Bart., of Constable Burton, which he inherited on the death of his cousin, Sir Marmaduke Wyvill, 6th Bart., in 1774; died at Burton Hall, Yorkshire, in March, 1822, aged eighty-three.

HALF figure of an old man, sitting in a chair, directed slightly to left and looking downwards, almost full face; dark coat, white stock just showing, right hand (the only one seen) resting in coat breast; own gray hair; table with pen and inkstand to left; crimson curtain background. Canvas, 30 × 25 in.

At Constable Burton, Yorkshire (Marmaduke d'Arcy Wyvill, Esq.).  
Exhibited, Leeds, 1868, No. 3208 (M. Wyvill, Esq.).

ENGRAVED in mezzotint by H. Meyer, 11  $\frac{1}{8}$  × 9  $\frac{7}{8}$  in., 1809; proof before all letters in British Museum.

NOTE.—Another version of this portrait is in the possession of Mrs. Helen Hoppner Coode, granddaughter of Henry Meyer, the engraver.





## YONGE, LADY

**P**ROBABLY Elizabeth, daughter and heiress of Bouchier Cleive, Esq., of Foots Cray, Kent; married, in 1765, the Right Hon. Sir George Yonge, M.P. (Secretary for War, 1782; Master of the Mint, 1794; Governor of the Cape of Good Hope, 1799; died, *s.p.*, 1810).  
Royal Academy, 1795, 141, as a "Portrait of a Lady of Quality."

## YORK, FREDERICK, DUKE OF

**S**ECOND son of King George III, born 16 Aug., 1763; appointed Bishop of Osnaburgh in Germany, created Duke of York and Albany and Earl of Ulster, 27 Nov., 1784; a Field-Marshal, Colonel of the 1st Guards, and Colonel-in-Chief of the 60th Foot; Lord Warden of Windsor and New Forest; Commander-in-Chief in 1795 and 1811; died, *s.p.*, 5 Jan., 1827.

1. Royal Academy, 1791, No. 76.

WHOLE-LENGTH, standing, directed slightly to right, facing and looking towards left; uniform, long boots, star on breast; right hand to belt, left hand leaning on sword; trees and landscape in background.

ENGRAVED in mezzotint by C. H. Hodges,  $25\frac{3}{4} \times 17\frac{5}{8}$  in., 1 Dec., 1791 (C. S., p. 639); reproduced in vol. ii (p. 361) of Lieut.-General Sir F. W. Hamilton's "Origin and History of the First or Grenadier Guards," 1874.

2. Royal Academy, 1792, No. 59.

WHOLE-LENGTH, directed to front, looking towards left; uniform, hat and sword in right hand; horse behind held by a hussar. Canvas,  $107 \times 83$  in.

This portrait, and the companion one of the Duchess of York (see next entry), were presented by the Duke to his great friend Charles Greenwood, who bequeathed them to his nephew, Charles Hammersley, in 1827, in whose family they remained until 1908, when they were purchased by Messrs. Duveen Brothers, of Bond Street.


ENGRAVED in mezzotint by W. Dickinson,  $25\frac{3}{4} \times 18\frac{3}{4}$  in., 1 Dec., 1795.

NOTE.—As Hodge's engraving is the earlier of the two, and as it was published in 1791, it is reasonable to



suppose that it represents the picture exhibited at the Royal Academy of that year. The Hoppner Sale of 1823 (lot 29) included a study in oils or a replica of one of the above portraits; and this is probably the picture (30 × 25 in.), exhibited at the Königliche Akademie der Kunste, Berlin, 1908, No. 18 (Im Besitz Seiner Majestät des Kaisers und Königs), and is illustrated in the Catalogue; this illustration shows that it is a head of the 1792 portrait.

## YORK, DUCHESS OF

REDERICA CHARLOTTE ULRICA, Princess Royal of Prussia, eldest daughter of Frederick William II, King of Prussia; born in 1767; married H.R.H. Frederick, Duke of York (*q.v.*), 29 Sept., 1791; died 6 Aug., 1820, at Oatlands, where she had resided, and was remarkable for her charity and beneficence.


Royal Academy, 1792, No. 76.

WHOLE-LENGTH, standing, directed towards left, looking to front; hair bound with blue ribbon; white satin dress; cut to V-shape, scarf; right hand on balustrade, on which is a vase; left hand on hip; three ladies in waiting on right, bearing train from steps; Pomeranian dog sitting to left, behind a pillar; trees in background. Canvas, 107 × 83 in.

The property of Messrs. Duveen Brothers. See No. 2, preceding entry.

ENGRAVED in mezzotint by W. Dickinson, 26 × 18 $\frac{7}{8}$  in., 1 Dec., 1795.

## YOUNG, JOHN

HE mezzotint engraver; born in 1755, studied under J. R. Smith, and engraved a number of portraits after Hoppner, Romney, Peters, Zoffany, Beechey and others; appointed mezzotint engraver to the Prince of Wales, 1789; succeeded Valentine Smith as Keeper of the British Institution in 1813; published a series of illustrated catalogues of the Grosvenor, Miles, Leicester, Angerstein and Stafford picture galleries, 1821-25, with etchings by himself; died in Upper Charlotte Street, Fitzroy Square, 7 March, 1825.

SEATED in a red chair (which is seen behind his right shoulder), full face; gray hair, clean-shaven face; white stock carelessly tied; dark dress; right arm leaning on a table on which lies a scroll of parchment. Canvas, 36 × 28 in.

The property of Miss Bennet, Gillespie Terrace, St. Andrews.

NOTE.—As this portrait represents Young as an elderly man, it was probably painted many years after that of his wife. See NOTE in next entry.







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Photogravure Rev. & Hair, London





## YOUNG, MRS.



WIFE of the engraver (*q.v.*).

HALF-LENGTH, seated at an open window, directed to and facing and looking downwards towards right; right elbow on cushion, hand to chin, left hand on lap; bird-cage on wall beside her to left. Canvas, 30 × 25 in.

The property of Lord Iveagh.

Sold at Christie's, 20 June, 1891, as "Mrs. Hoppner."

Exhibited, Grafton Gallery, Fair Women, 1894, No. 72, as "Mrs. Hoppner" (Lord Iveagh).

ENGRAVED in mezzotint by J. Young,  $14\frac{7}{8} \times 10\frac{7}{8}$  in., 6 March, 1786.

NOTE.—This portrait has hitherto been regarded as representing Mrs. Hoppner, and, as will be seen from the above, has twice appeared in public as such. We have, however, the strongest possible reason for restoring to it its proper designation—Mrs. Young. Mr. C. E. S. Chambers, of 44, Drumsheugh Gardens, Edinburgh, writes under date 6 Nov. 1907: "There is no doubt whatever that the portrait in question is that of Mrs. Young, wife of the engraver—not of Mrs. Hoppner. I possess a beautiful engraver's trial proof of the mezzotint scraped in and dated 1788 [*? 1786*]. The picture and that of Mr. Young was also line engraved. I have been familiar with both these pictures for thirty years or more. They belonged to a Mr. Walker, a bachelor of Edinburgh, and his sisters, old maids who lived together in an old house. They were connections of my own family, and Mrs. Young had been their maternal grandmother—hence their possession of the two pictures. On the death of the last of the family, Mr. Adam Walker, at the age of eighty-four, these pictures came into the possession of a nephew, Mr. William Stevens. I approached Mr. Stevens, whom I knew very well, and offered him £300 for the two pictures, but he declined to sell at any price. A few weeks later he changed his mind and sent the female portrait to Christie's, when it fetched 790 guineas, and was purchased by Messrs. Agnew. It forms lot 123 in Christie's Sale. . . . 20 June, 1891. Some years later I saw the picture exhibited at the Grafton Gallery, as the property of Lord Iveagh. Miss Bennet, of Gillespie Terrace, still possesses the male portrait, Mr. Young. Mr. Stevens kept this, and at his death left it to Miss Bennet—her mother was a Miss Walker. Presumably she also possesses the two line engravings of the pictures which I well remember hanging in Mr. Walker's house. They have never occurred at any print sale that I know of, although the mezzotint of Young does sometimes occur. I saw a copy sold at Christie's some few years ago—not nearly so fine as mine—for 280 guineas."







GROUPS

PORTRAITS OF MEN AND BOYS

PORTRAITS OF LADIES AND GIRLS





## A PHYSICIAN AND HIS FAMILY



**STUDY** for a portrait group of a physician and his family. A room with pillars and curtain in the background, and a statue of Aesculapius at the right; at a round table in the centre the doctor, seated, writes and turns to his eldest son, who leans over his chair with one knee on a stool; close by the table, in front, a boy sits on the floor, studying a globe; at the left the mother stands bending over a young girl, whose elder sister gives her an apple from a basket under her arm. Inscribed with ages of the children: "Eldest son, 22. Eldest daughter, 17. Youngest Dr. 10. Youngest Boy, 12." Pen and ink,  $7\frac{1}{2} \times 7\frac{7}{8}$  in.

British Museum (Print Room), purchased in March, 1868.

## LADY AND CHILD



**A YOUNG** lady nursing her child; she is seated, directed to front, looking down on her baby; both dressed in white, the mother in low-cut dress, bare to elbows; dark hair bound with light narrow ribbon; three-quarter figures, life size. Canvas,  $36 \times 28$  in. Somewhat unfinished.

From the collection of T. Humphry Ward, Esq.; Sedelmeyer's "Fifth Hundred Paintings by Old Masters," 1899, No. 88 (where it is called "Maternity"), with an illustration.

## LADY AND SON

Canvas,  $50 \times 40$  in.

The Louvre, Paris. Purchased in Feb., 1904. A doubtful production.

## A GENTLEMAN



**HEAD** and shoulders, directed slightly to right, head turned, looking at spectator; three-quarter face, powdered hair, or wig; dark coat, white stock. Canvas,  $15 \times 18$  in.


At 85, Eaton Square (Sir Edward Malet, P.C., G.C.B., K.C.B.).

Purchased at a shop in Berlin by Sir Edward Malet when ambassador there.

Exhibited at the Arts Club, Savile Row.



## A GENTLEMAN

 HALF figure, directed to left, looking at spectator; gray wig curled at bottom, white cravat; dark coat with broad collar; hands unfinished, the left resting on the right and holding what was apparently intended for a large coin or medal; to left, window or balcony, with stone pillar. Canvas, 30 × 25 in.


The property of Stephan Rowland, Esq., of Cranleigh, Surrey, who purchased it at the sale (held at Cranleigh) about twenty years ago of the effects of the late Dr. Crompton, a Manchester physician and collector.

## A NAVAL OFFICER

IN uniform. Canvas, 30 × 25 in.


Purchased at Christie's, 14 Dec., 1901, by Messrs. Dowdeswells.

## A YOUNG GENTLEMAN

 HALF figure, directed to front, head turned and looking to right; dark coat, buttoned, white neckerchief; long curly powdered hair; curtain background.


ENGRAVED in mezzotint by S. W. Reynolds, 9 $\frac{3}{4}$  × 7 $\frac{3}{4}$  in.

## A BOY

 HOLE-LENGTH figure of a child, sitting, cap and tambourine in hand, dog to right.

ENGRAVED in mezzotint by John Hoppner, R.A., 12 × 9 in.; under the impression at Windsor Castle is written in MS.: "Painted and engraved by Hoppner at the age of 18" [*i.e.*, circa 1777] (C.S., 644).

## BOY AND DOG

 OY in slate-coloured dress, broad white collar, long fair hair, playing with a large white dog. Canvas, 30 × 25 in.

Purchased at Christie's, 25 Feb., 1905, by Mr. C. Fairfax Murray.

A LADY



BUST, in full face, with slight smile; hair on shoulders. Black chalk on buff paper, heightened with white,  $6\frac{1}{4} \times 4$  in.

British Museum (Print Room); presented by John Henderson, Esq., January, 1863.

A LADY



THREE-QUARTER-LENGTH, seated, in white dress, drawing in a red bound sketch-book, and looking to her right; background, a distant view and big rolling clouds, rock and trees seen behind the head. Canvas,  $50 \times 40$  in.

Tate Collection, National Gallery of British Art, Millbank.

A LADY (AN ACTRESS)



HALF figure, life size, seated facing; black dress, white lace stomacher, and high white cap; powdered hair. Canvas,  $30 \times 25$  in.

Exhibited, Old Masters, 1875, No. 52; and Guelph Exhibition, 1891, No. 239 (G. P. Boyce, Esq.). In the catalogue of the latter exhibition the attribution is queried.

Purchased at G. P. Boyce's Sale, Christie's, 3 July, 1897, by Mr. A. Wertheimer. In the sale catalogue the dress is described as "green."

A LADY

IN black and red chalk.

Exhibited, Grosvenor Gallery, 1877-8, No. 1020 (E. Cheney, Esq.).

A LADY



HALF figure, directed to front, looking upwards to right; auburn hair falling over forehead; slate-coloured dress cut to V-shape, with short sleeves; left arm resting on balcony, hands loosely clasped. Canvas,  $30 \times 25$  in.

The property of Messrs. P. and D. Colnaghi and Co.

## A LADY



HALF figure, directed to right, in white dress with light blue ribbons; powdered hair. Canvas, 30 × 25 in. In very dirty condition, and somewhat damaged.

Sold at Christie's, 30 June, 1906.

## GIRL WITH TAMBOURINE



WHOLE-LENGTH figure of a young woman dancing, directed to front and looking at spectator, with smiling expression, in a well-wooded glade; white classical dress with dark sash flowing in folds to right; sandals; necklace; bracelet round left arm; dark hair; holding up tambourine with left hand and playing with right; group of figures in classical dresses seen dancing to left. Canvas, 92 × 56 in.

The property of Arthur de Pass, Esq.

Bought from Sir Edward Sullivan by Messrs. Colnaghi and Co.

Reproduced in Sir Martin Conway's "Great Masters."

NOTE.—We at first thought that this beautiful picture may have been the "Lady Dancing" at one time in Sir John Leicester's collection at Tabley House, and that it was one of the several pictures of Miss St. Clare. We submitted a small photograph to Lady Leighton Warren, who kindly replied as follows: "I feel pretty sure it is *not* her [Miss St. Clare], but one of two sisters who used to come down here to sit to the artist also (my grandfather had a sort of general studio going on at times here), daughters of a carriage builder at Bath, whose name I have completely forgotten. . . . They sat to Harlow for 'Congratulation' and 'The Proposal' [both of which were in the Leicester Gallery, both engraved by Henry Meyer and etched by J. Young in the 1821 catalogue of Sir John Leicester's pictures], and you would see, I think, at a glance this 'dancer' will be one of the sisters. In 'The Proposal' it is the same face three times over; 'Congratulation' is a portrait of the two sisters."

"'The Girl with the Tambourine' is a very happy example of Hoppner's peculiar excellencies. The child's beautiful features are lit up with merriment, and the artist has caught, with rare skill, the fleeting expression of a moment. So fascinating is the effect of the whole, that it is only on close examination that certain faults are noticed. The figure, for instance, is not so well drawn as the face. One leg would appear to be shorter than the other, and the group of dancers in the middle distance is too small" (Conway's "Great Masters").

## A LADY



HALF figure, directed to front and looking downwards to the left; white low dress; fair curly hair; small white cap; narrow blue ribbon round neck. Canvas, 30 × 25 in.

The property of Sir Everard H. Doyle.



## A LADY (? MISS FARREN)



HALF figure, directed to left, head turned, looking at spectator; three-quarter face; white silk dress trimmed with fur; hands in fur muff; powdered hair; fresh complexion, dark eyebrows; about twenty-five years of age. Canvas, 30 × 25 in.

The property of the Earl of Derby.

NOTE.—This portrait was in the collection of Sir F. Grant, P.R.A., until 1863, and then passed into that of Mr. Reginald Cholmondeley, of Condovery Hall, by whom it was exhibited at Wrexham in 1876; it was included in the Cholmondeley Sale at Christie's on 6 March, 1897, and has always been regarded as by Lawrence. We examined it closely at the time of the sale and since then, and we never had any doubt as to its being by Hoppner.

## A LADY



THREE-QUARTER-LENGTH portrait of a young lady about twenty-five or thirty, directed slightly to left, and looking at spectator, seated on a stone garden-chair, and under overhanging branches of trees; white dress with lace frill collar, arms bare to elbows, right arm resting on arm of seat, and clasping a black lace shawl; white satin head dress. Canvas, 50 × 40 in.

The property of Adolph Goldschmidt, Esq.

## A LADY



THREE-QUARTER-LENGTH, seated in a landscape under a tree, directed and looking to front; low-necked, short sleeved white dress with high waist, veil over her head, and hanging down on her right; right elbow resting on stone parapet; left hand, on which is a long tan-coloured glove, hanging down by her side. Canvas, 46 × 35 in.

Sir Julian Goldsmid sale, Christie's, 13 June, 1896, bought by Messrs. Tooth.

## A LADY




HALF figure, directed to front, looking at spectator; low white dress with short sleeves and buff gloves, narrow band of blue round waist; thin gold neck chain; auburn hair falling in curls over forehead; brown eyes; fresh complexion; blue cloak, lined with scarlet, thrown over shoulders; trees in distance to left. Canvas, 30 × 25 in.

Painted about 1801-2.


The property of Messrs. Gooden and Fox.

## A LADY

ALF figure, seated in a landscape, directed to right, looking at spectator; three-quarter face, low white satin dress with white fichu, broad white waistband; arms resting in lap, yellow glove on left hand (right not seen); long powdered hair bound with creamy-white band. Canvas, 30 × 25 in.


The property of C. S. Gulbenkian, Esq.

## A LADY

O waist, directed and looking to left, face in profile; low cut dark dress, with straw hat trimmed with ribbons; dark hair falling in curls on her shoulder. Canvas, about 30 × 25 in.


At Camilla Lodge, Dorking, the property of F. Leverton Harris, Esq., in whose family it has been for over eighty years. It is supposed to have been at one time a full length, and was cut down by the present owner's uncle to fit over a sideboard.

## A LADY

LADY with powdered hair, in white dress and black scarf. Oval. Canvas, 30 × 25 in.


C. H. T. Hawkins Sale, Christie's, 11 May, 1896, lot 16.

## A YOUNG GIRL

N white dress, blue kerchief round her hair; in an oval. Canvas, 30 × 25 in.

Sir Henry Hawley Sale, Christie's, 4 March, 1899.

## A LADY


ALF-length figure dressed in white, with a brown girdle, the bodice folded fichu-wise, leaving the neck bare; face nearly full, to the left; fair hair curling to the neck. The head against a background of foliage, which, opening on the right, shows a distant hilly landscape in sunshine. Canvas, 30 × 25 in.

Exhibited, Grosvenor Gallery, Winter Exhibition, 1889, No. 52; and Birmingham, 1900, No. 14 (Mrs. George Holt), with an illustration. The editors of the catalogue of the latter exhibition describe it as "more probably an early work of Sir Henry Raeburn, R.A."





P. 288. *The full description of Mr. Leverton Harris's Portrait of a Lady is as follows:*

HREE-QUARTER-LENGTH figure, looking slightly to the left, white low dress with high waist and sash, bare arms, lace scarf enveloping left arm, right arm resting on pedestal, gloves in left hand, landscape background, hair arranged close to head and falling over forehead. Canvas, 60 x 52 in.

At Camilla Lacey, Dorking, the property of F. Leverton Harris, Esq., M.P., in whose family it has been for eighty years. It is supposed to have been a full-length, and was cut down by an ancestor to fit over a sideboard.

A LADY

IN white low dress, auburn hair; full face. Canvas, 30 × 25 in.


Robinson and Fisher's, Nov., 14, 1907; purchased for Mr. Lane.

A LADY

IN blue dress and black hat with feathers. Canvas, 30 × 25 in.

Christie's, 28 Jan., 1905, the property of Messrs. Lawrie and Co.


A LADY

ALF figure, directed to right, head turned and looking at spectator; nearly full face; white dress with broad blue waistband; powdered curly hair falling over shoulders and forehead; white head dress; landscape background. Canvas, 30 × 25 in.

The property of Lady Victoria Manners.

Reproduced in colours in "The Connoisseur," June, 1909.

A LADY

N black dress, powdered hair, with white ribbon and bow. Canvas, 30 × 25 in.


J. Oakley Maund Sale, Christie's, 9 May, 1903.

A LADY

IN white dress and cap, with blue sash. Canvas, 39 × 27 in.

The property of General A. W. H. Meyrick until it was sold at Christie's, 31 May, 1902.

A LADY

ALF figure, directed and looking to left, dark low dress, with white lace round neck and chest, red shawl, white head dress; dark curly hair. Canvas, 30 × 25 in.

The property of Dr. Paul Muller, Paris.

## LITTLE GIRL



ITH bunch of flowers.

Northwick Sale, 1859, lot 384, 12 guineas (Pearce, High Holborn).

NOTE.—This is probably the same picture as the "Country Girl in a Bonnet," referred to in "The Art Union" of Sept., 1846, p. 255, as in the collection of Lord Northwick.

## A LADY



ALF figure, directed to right, looking at spectator, nearly full face; in light dress with lace frills at neck; dark hair bound with ribbon and falling over neck in curls. Canvas, oval, 30 × 25 in.

Illustrated in Byron Webber's "James Orrock, Painter, Connoisseur, and Collector," 1903, vol. ii, p. 112.

## A LADY



ALF figure, to left, looking at spectator; white dress, brown hair. Canvas, 22 × 18 in.

Exhibited, New Gallery, 1899-1900, No. 174 (Lionel Phillips, Esq.).

## A YOUNG LADY

IN white dress with black cloak. Canvas, 30 × 25 in.

Marquess of Queensberry Sale, Christie's, 12 July, 1897.

## A LADY



IN white dress and cap, holding a fur muff. Canvas, 30 × 25 in.

Christie's, 3 May, 1902, lot 69; lot 70 of the same day was the companion portrait of the husband in dark coat, white stock, with powdered hair; canvas, 30 × 25 in.; the latter was purchased by Messrs. Colnaghi and Co.

## A LADY

A pleasing portrait in the artist's best manner; it was sold at Christie's 17 March, 1888, and reappeared in Lord Revelstoke's Sale, 3 June, 1893.



A YOUNG LADY

Canvas, 30 × 25 in.

Exhibited, Old Masters, 1873, No. 136 (Baron Lionel de Rothschild).

A LADY



LIFE size (head and shoulders) portrait of a middle-aged lady, seated, with both hands in her lap, facing the spectator, the head in three-quarters view to the left, and the eyes turned farther away in the same direction; the hair is dressed in masses of curls and ringlets, and is confined by strings of pearls; similar jewels are in the ears, and also round her neck; she wears a black silk gown cut low at the neck, with slashed sleeves, and a frill of tulle around the neck, tied at the corsage with a pale blue ribbon bow; in the right background is a corner of a red curtain. Canvas, 30 × 25 in.

The property of Messrs. Scott and Fowles Company, who sold it at the Mendelssohn Hall, New York, 15th March, 1907, 2,600 dollars (Tooth).

A LADY, WITH MUFF



HALF-LENGTH figure, directed and looking to right, in black low dress with white kerchief, short sleeves; elbow of left arm apparently leaning on balustrade, the under finger of left hand resting against her chin; right hand in gray muff; long curly hair, powdered. Canvas, 30 × 25 in.

The Stover Collection, the property of Edward, 12th Duke of Somerset; sold at Christie's, 28 June, 1890, lot 28 photograph in the sale catalogue.

A LADY

In white dress.

Sir E. Sullivan Sale, Christie's, 20 Feb., 1875.

A LADY

PLEASING portrait; in white dress; framed in an oval. Canvas, 30 × 25 in.

Foster's, 5 March, 1902, from the collection of W. Twopeny, Esq., formerly of 48, Upper Grosvenor Street, London.

## A LADY



HALF figure, in white dress, with dark green sash and black shawl; powdered hair, tied with white ribbon; landscape and red curtain background. Canvas, 30 × 25 in.

Townshend heirlooms, sold at Christie's, 5 March, 1904.

This portrait is apparently of the same lady as that in Lord Spencer's Collection, which is on panel.

## A YOUNG GIRL



THREE-QUARTER figure, directed and looking to left; white dress, hands clasped in lap, black hair in curls, birdcage to left.

Collection de M. G. Bale, sold in Paris, 14-17 May, 1898, lot 72. Photograph in sale catalogue, and in the British Museum.

## GIRL WITH A DOG



HALF-LENGTH figure of a girl, with a small dog, seated in a landscape, old rose dress cut low, long sleeves; holding a book in right hand, wearing a ring; left arm resting on her knee and supporting her chin; dark hair; white straw hat lined with black and trimmed with black ribbons. Canvas, 30 × 25 in.

The property of Hamilton McCormick, Esq.  
Murrieta Sale, Christie's, 30 April, 1892.

## GIRL WITH DOG



YOUNG GIRL, in white dress with gray scarf, seated in a landscape with a dog. Canvas, 29 × 24 in.

T. H. Ismay Sale, Christie's, 4 April, 1908.

## CHILD WITH A DOG



CHILD kneeling, facing, her arms around the neck of a dog; white frock; landscape background. Canvas, 30 × 25 in.

Exhibited, New Gallery, 1899-1900, No. 202 (C. Butler, Esq.).

NOTE.—A "portrait of a child in white dress, with a spaniel," canvas, 30 × 25 in., was in a sale at Christie's on 8 May, 1897.

GIRL WITH MOB CAP



PRETTY little girl, seen in a front view, seated in a landscape. Her rosy face is enframed by fair curly hair, decked with a white cap; a dark green mantle envelops her body; seen to the knees; life-size. Canvas, 30 x 25 in.

From the Collection of Gladston Bennett, Esq.

Sedelmeyer's "Second Hundred Paintings by Old Masters," 1895, No. 83, with an illustration.

A GIRL ("FORSAKEN")



LITTLE girl standing, three-quarter figure, life-size, directed to front, looking at spectator, her face enframed in fair curly hair; her hands are crossed on her breast; she is in low white dress, with blue sash; open sea in the background. Canvas, 30 x 25 in.

Sedelmeyer's "Three Hundred Paintings by Old Masters," 1898, No. 288, with an illustration. Now in the Collection of Mrs. Ogden Goelet, New York.







## FANCY SUBJECTS







## ADELAIDE



HOLE-LENGTH portrait of a lady seated under the shade of a large tree, directed to the left and looking slightly to the right, the index finger of the left hand pointing to the left; a lamb in the foreground.

An etching, J. Hoppner in. et fecit, 11 × 7¼ in., inscribed "Adelade" [*sic*].

Anderdon, Royal Academy Collection, 1791-1798, fol. 161 (B.M.); this is apparently the only impression known.

## ANNA, DAUGHTER OF PHANUEL

*Vide* Luke, chap. ii, verse 36.



HOLE-LENGTH figure of a young child about five years of age, seated in a landscape and gazing up with delighted surprise at the appearance of a rainbow; the child is in plain white frock, bare arms (which are uplifted) and bare feet; background to left; rocks and dwarf-growing shrubs and plants immediately to the right; river, trees and hills in distance.

ENGRAVED in stipple as an oval, 12 × 9½ in., no name of engraver; with lettering, "Painted by John Hoppner," and title as above, and publication line: "A Paris chez M<sup>e</sup> Breton, M<sup>de</sup> d'Estampes, Rue St. Jacques, près celle de la Parcheminerie, No. 27."

NOTE.—This engraving apparently formed one of a suite, as "No. 1124" is printed at lower end of plate to right. Verse 36 of St. Luke runs: "And there was one Anna, a prophetess, the daughter of Phanuel, of the tribe of Aser: she was of great age, and had lived with an husband seven years."

## ARCHNESS



MALL whole-length figure of a young woman, seated, directed to right, looking at spectator three-quarter face; white overdress, pink skirt; chin resting on left hand, right hand on lap; pink cap.

ENGRAVED in stipple, 10 × 5½ in., and published 10 March, 1785, by J. R. Smith, 83, Oxford Street.

NOTE.—This charming little engraving, sometimes printed in colours, is apparently one of a series published by J. R. Smith (but not necessarily engraved by him) in March, 1785. We have only met with three of the

series, the above, OCTAVIA, and SENSIBILITY. They are evidently engraved from drawings. These three designs were reproduced in the "Drawing Book of Figures after R. Cosway, R.A., and J. Hoppner, R.A.," published by R. Ackermann, 101, Strand, and of which only two numbers apparently were published; the three are dated 2 April, 1802.

## A BACCHANTE

Royal Academy, 1789, No. 213.

## BELISARIUS



FIGURE of a very old man, directed to right, in robes, hands clasped, right arm (the only one seen) bare, gray curly hair. Canvas, 35 × 26 in.

Royal Academy, 1787, No. 201.

ENGRAVED by J. Young,  $13\frac{1}{2} \times 10\frac{3}{4}$  in. British Museum (with title and inscription etched, no date or publisher's name).

## THE BROKEN PITCHER



SMALL whole-length figure of a young woman in peasant's dress; broad-brimmed straw hat, and white apron, facing to front, curly hair; left hand resting on hips, right holding broken pitcher; covered well, and trees and cottage to left, rustic gate to right.

Designed and etched by J. Hoppner; aquatinted by F. Jukes, oval, 12 × 11 $\frac{3}{4}$  in.

CAROLINE DE LICHFIELD. *See* HOPPNER, MRS.  
(p. 126)

CECILIA. *See* LANE, LOUISA (p. 149)

## CHILDREN IN THE WOOD

"A pleasing original study" of "children in a wood" was lot 42 in the Hoppner Sale, 31 May, 1823.

CLARA AT THE TOMB OF ELIZA (p. 126)



## COTTAGE CHILDREN OPENING A GATE



RURAL scene at the entrance of a lane; two children standing by an open four-barred gate, and one, the youngest, standing on the lower bar; to the left a pig-sty and a pig.

ENGRAVED in stipple, by J. Ogborne,  $8\frac{3}{4} \times 6\frac{1}{2}$  in., 1 April, 1798 (British Museum).

NOTE.—A drawing in coloured chalks, catalogued as "Children at a Gate," was exhibited, Grosvenor Gallery, 1877-8, No. 373, by Mr. William Russell; and this doubtless is the sketch from which the above engraving was made. Mr. Russell, it may be mentioned, was one of the best-known art collectors of his time; he was himself painted, when a child, by Hoppner, as may be seen from the entry on p. 221.

## CUPID AND PSYCHE



WHOLE-LENGTH figure of a sleeping Psyche, nearly nude, lying on drapery in clouds, directed to front; winged Cupid appearing over her head with outstretched arms; trees in distance to left; Pandora-box or casket giving off vapours which partially cloud the picture, and flowering plant to right. Canvas,  $50 \times 40$  in.

Royal Academy, 1791, No. 192.

Formerly in the collection of Lord Sheffield.

The property of E. Miller Mundy, Esq.

Exhibited at P. and D. Colnaghi and Co.'s, May, 1909, No. 15.

ENGRAVED in mezzotint by J. Young,  $20\frac{1}{2} \times 17$  in., 1 Jan., 1793.

## EDWIN AND EMMA



SMALL whole-length figure of a young woman, in low cut white dress, with blue sash and pinkish cloak, straw hat with blue ribbon, walking to left towards a clump of old trees, behind which a youth in forester's dress is watching her weeping; cottage doorway and two old peasants to right. Canvas,  $18 \times 24$  in.


The property of Messrs. Gooden and Fox.

ENGRAVED in mezzotint by J. Young,  $16\frac{1}{2} \times 23$  in., Sept., 1789, with verses:

In Edwin's gentle heart a war  
Of diff'ring passions strove,  
His heart that durst not disobey  
Yet could not cease to love.  
Deny'd her sight he oft behind  
The spreading hawthorn crept,  
To snatch a glance, to mark the spot  
Where Emma walk'd and wept.



## EVELINA

 ORTRAIT of a young girl to just below waist, directed and looking to the left; light dress, with darker sash or waistband; mob cap tied with narrow ribbon under the chin; view of church steeple and trees in the distance to left.

ENGRAVED in stipple by J. Baldrey,  $8\frac{1}{2} \times 7$  in. British Museum (with "Miss Burney" and "Mrs. Hopner" written on it, but almost certainly not a portrait of either).


## FETCHING WATER

The title of Nugent's engraving of Mrs. Sheridan and child (p. 236).

"FORTUNE TELLER." See HOPPNER, MRS. (p. 125)

A drawing in black and white,  $22\frac{1}{2} \times 17$  in., with this title was at Christie's 2 April, 1906.

## A GALE OF WIND

IEW of a stormy sea-coast, four men pulling towards the shore a small boat in which a man is seated; to left are seen two branchless and leafless trees, on the top of the taller one of which is an empty barrel, apparently hoisted for signalling purposes. Canvas,  $72 \times 52$  in. An important painting.


Royal Academy, 1794, No. 191.

ENGRAVED by E. Bell, "from the original picture of Mr. Hoppner in one of the Apartments of the Royal Academy,"  $16 \times 22$  in., and published by T. Philipe, 1 Sept., 1796.

Exhibited: Whitechapel Art Gallery, 1901, No. 258 (Mr. L. Lesser).

NOTE.—"This is a slight but meritorious performance. The spray of the sea is better depicted than any other similar attempt I have lately seen, and though many degrees behind *Backhuysen*, may nevertheless claim attention and some praise. To be very effective as a marine painter, it is incumbent on the professor to do what *Backhuysen* did, that is, to go to sea in a tempest, sketch the billows in the very zenith of their convulsion, and embody and harmonize the whole when the storm has ceased," etc.—PASQUIN'S "Liberal Critique on the Present Exhibition of the Royal Academy," 1794, p. 31.

## THE GIPSY

GIPSY woman, in white dress and dark cloak, her hair bound with a green kerchief; coral necklace. Canvas,  $26 \times 20$  in.

Humphrey Roberts Sale, Christie's, 22 May, 1908.

NOTE.—The portrait of the Hon. Diana Macdonald (see p. 159) is in the character of a Gipsy Girl.

THE IDLE GIRL

Royal Academy, 1797, No. 364.

GIRL AND PIGEONS



THREE-QUARTER-LENGTH figure of a young girl, sitting under rocks, directed slightly to left, looking to front, cap, frock, hands in basket on lap containing young pigeons.

ENGRAVED in mezzotint by H. Kingsbury,  $13\frac{1}{2} \times 10\frac{7}{8}$  in., 15 Nov., 1784 (C. S. 788\*).

HARMONY



TWO small whole-length figures of young girls, seated, in a landscape, and dressed in white, the one on the right playing guitar, the other holding a sheet of music; trees in distance to left, pillar to right.

ENGRAVED in stipple, oval,  $6\frac{3}{4} \times 8$  in., by Adam, undated and without address.

INFANT CARE



CHILD, full face, seated, in a landscape near a pool, holding a dog by the collar with her right hand; shoe on the ground to the left.

ENGRAVED in stipple by H. Meyer,  $9\frac{3}{8} \times 7\frac{3}{8}$  in., and published by Rd. Reeve, 1 Dec., 1807.

INFANT VARIETY




NEARLY whole-length figures of two children in a landscape; the elder, with a large hat on back of head, in the act of tying the ribbons; loose curly hair falling in ringlets over her forehead; the younger child is looking at her sister, and has light curly hair, her hat, of which she holds the strings, is resting on the back of her neck; trees in the background.

Royal Academy, 1789, No. 176.

ENGRAVED in mezzotint by J. Young,  $13\frac{3}{8} \times 10$  in., 1 March, 1789.



## JUPITER AND IO

HOLE-LENGTH figure of Io, nude to waist, directed to front and looking to left, where the face and upper part of arm of Jupiter is seen; she holds in both hands a thin veil, which she has just removed from her face; thin ribbon or strap over right shoulder holding up the dress; one foot bound with narrow ribbon. Canvas.


Royal Academy, 1785, No. 99.

ENGRAVED in mezzotint by V. Green, from the original picture in the possession of Lord Hampden,  $20\frac{5}{8} \times 14\frac{5}{8}$  in., 1 July, 1798.

NOTE.—“This performance has great merit, the idea of annexing the *features* of the deity to the cloud originated, no doubt, in Correggio—but in justice we must add that the rapture of Io is described by Hoppner with the fullest evidence of human expression.”—*Morning Herald*, 3 May, 1785.


L'ALLEGRO. See MACDONALD, HON. DIANA  
(p. 159)

## LANDSCAPE

CHARMING hilly landscape, with trees in middle distance, and a small house on top of a hill. Canvas,  $25 \times 30$  in. Of a brown tone, warm in colour, and with a touch resembling a Wilson, in that master's golden and best period; it proves that Hoppner would have been a first-rate landscape painter, had not portraiture engrossed so much of his time.

In the possession of Miss Martin, 187, Gloucester Terrace, Hyde Park, W. Bequeathed by the Rev. Francis Martin, Vice-Master of Trinity College, Cambridge (proved 9 June, 1868), to Mr. Marcus Martin, father of the present owner. It originally belonged to the Rev. S. Martin, husband of Selina Beresford (see p. 165), and was probably purchased by him from Hoppner himself.

## LOVE ENAMOURED

UDE female figure, sitting in the open against rocks, facing left, looking at a winged Cupid, curtain and trees in the foreground; amulet on right arm, the hand of which rests on left knee; flowers in hair.

ENGRAVED in stipple “[I.] Walker excud. P. A. Tompkins, sculpt.,”  $10\frac{1}{4} \times 8\frac{1}{4}$ , 3 Jan., 1780, with the verses:

“A nymph like this can with her face alone,  
Bend all mankind at sov'reign Beauty's throne,  
But when her store of charms unfolded blaze,  
E'en Love himself is lost in fond amaze.”



LOVE ME, LOVE MY DOG. *See* WILMOT, MISS  
(pp. 274-5)

### LOVER'S TALE, THE



DENSELY wooded scene, with two figures. A young man, in fancy dark costume and a black cap with tall feathers; he is reclining on the ground, holding in his right hand a partly opened book, and looking into the face of a young woman seated by his side; she is dressed in white, with white hair band, chin resting on right hand; distant view of a mansion to left through the trees.

ENGRAVED in mezzotint,  $23\frac{3}{4} \times 17\frac{3}{4}$  in.

NOTE.—Only one example of this engraving, a proof, the property of Mr. E. E. Leggatt, is known. It bears an inscription, "Finished trial proof," in pencil, similar to the numerous proofs, etc., of James Ward in the British Museum Print Room, and it is almost certainly his work. The engraving was copied on a small scale in "The Ladies' Pocket Magazine" of 1832 (facing p. 90), where it is used to illustrate some verses by Robert Morris, entitled "Reading the Fragment, or the Lover's Tale."

### MARY



ROYAL ACADEMY, 1802, No. 84.

NOTE.—"A deep and strong colouring, in the style of Rembrandt. We have been more pleased with Mr. H. in his own style. It is doubtful if this picture belongs to the present class [historical subjects] or to Portrait."—*Monthly Mirror*, May, 1802, p. 307.

MOTHER'S TREASURE. *See* SMITH, MASTER  
(p. 238)

The title of the later states of the engraving.

NABOB, THE. *See* SMITH, MASTER (p. 238)

NATURE, WHEN UNADORN'D, ADORN'D  
THE MOST



BUST of a robust young woman, with bare arms resting on the ledge or balcony of a window on which is growing a grape vine; directed to front, looking to right; wearing light patterned dress cut low, black necklace, and white mob cap with blue ribbon, brown hair; a cage with bird hanging on pillar to the left.

ENGRAVED in stipple by C. Knight,  $12\frac{3}{4} \times 10\frac{1}{2}$  in., 1 Jan., 1795; by R. B. Lodge, in the "English Illustrated Magazine," Oct., 1888, p. 25.

NOTE.—The scheme of this picture is very similar to that of the portrait of Mrs. Young (p. 283), and both are, equally erroneously, sometimes described as representing Mrs. Hoppner, who was a rather slight and elegant woman.

## NEÆRA



HALF figure of a female, directed and looking to front; bosom uncovered, white long veil which passes over her head; her arms are bare, the right hand lifting up a veil; trees in background.

ENGRAVED in mezzotint by J. Young,  $15 \times 10\frac{7}{8}$  in., 1 May, 1788, with the lines:

"The fair Neæra on a couch was laid,  
A fragrant couch of new blown violets made;  
The blissful bow'r with shadowing roses crown'd  
And balmy-breathing airs diffus'd around.  
Still in Neæra's breast soft wishes rise,  
Soft wishes! Vented with soft whisper'd sighs!  
Th' Idalian Boy, to pierce Neæra's heart,  
Had bent his bow, had chose the fatal dart:  
But when the Child, in wonder lost, survey'd  
That brow o'er which such sunny tresses play'd!  
Tho! mischief urg'd him first to wound the fair,  
Yet partial fondness urg'd him now to spare."—(C. S., 1645.)

NOTE.—The title Neæra appears first in the second state of the engraving; before seeing the title Chaloner Smith suggested the portrait might represent Lady Hamilton, which it certainly does not.

## NYMPH, A

Royal Academy, 1788, No. 394.

## OCTAVIA



WHOLE-LENGTH figure of a young woman, directed to front, and seated amid the boulders of a rocky sea-coast, head turned and looking across the sea, on which two sailing-vessels are seen in the distance; curly hair; low white classical dress; chin resting on palm of left hand; right hand holding handkerchief.

ENGRAVED in stipple,  $10 \times 5\frac{1}{2}$  in., and printed in tints, with the title "Octavia" and "J. Hoppner delint"; the plate inscribed: "London Published March 10, 1786 by I. R. Smith N<sup>o</sup> 83 Oxford Street."

NOTE.—The above, with ARCHNESS, and SENSIBILITY, form a part, if not the whole, of a series. It will be noticed that the OCTAVIA is dated—possibly in error—just a year later than the other two. We are indebted to Mr. Vaughan, of Brighton, for the loan of this scarce print. See note *infra* ARCHNESS (pp. 297-8).



## PEASANT GIRL ("A SHOWER")



**W**HOLE-LENGTH figure of a young girl crouched at the trunk of a tree, looking to front, cloak over her head as a shelter from the rain; trees and cottage in distance to right.

PAINTED and ENGRAVED in mezzotint by J. Hoppner, 12½ x 10 in., 1 Nov., 1785, and published by E. Bull and J. Jeffreys (C. S., 643); a unique impression is in the possession of Messrs. Colnaghi and Co.

## PISANIO AND IMOGEN AT MILFORD HAVEN



**T**WO whole-length figures in a rocky landscape with trees; Imogen in white classical robes facing Pisanio, and offering him his sword; Pisanio is facing the spectator, in dark robes, his left hand clasping an empty scabbard. Canvas, 60 x 84 in.

Painted for Boydell's "Shakespeare Gallery," No. LXXXIII., in the "Catalogue of the Pictures in the Shakespeare Gallery, Pall Mall," 1793. Sold with the Gallery at Christie's, 18 May, 1805, lot 33; same place, 7 May, 1909.

ENGRAVED in stipple by Robert Thew, 22 $\frac{3}{4}$  x 17 $\frac{3}{4}$  in., 4 June, 1801, and published by the Boydells, with quotation from "Cymbeline" act iii, sc. iv:


*Imo.* "Look!  
I draw the sword myself: take it and hit  
The innocent mansion of my love, my heart;" etc.

Reproduced in "The Bookman," Oct., 1903, p. 62.

NOTE.—Mrs. Hoppner sat for the portrait of Imogen. "A high honour to the artist. It has what the Painters call *a very pleasing eye*; the landscape is remarkably clear, and the figures are drawn with uncommon spirit." (Newspaper extract.)

# PRIMROSE GIRL, A



 OPPNER exhibited three pictures under this title, *e.g.*:

1. Royal Academy, 1780, No. 112.
2. Royal Academy, 1785, No. 375.

NOTE.—“A very pleasing picture. The girl possesses a rusticity and animated resemblance strictly in nature, but her cast of form is too masculine.”—“Morning Herald,” 3 May, 1785.



## 3. Royal Academy, 1806, No. 104.

NOTE.—One of these pictures was engraved by C. Wilkin, and of it a facsimile in colours was published in "The Connoisseur" of May, 1905, p. 59. It is an oval, and shows a little girl about five years of age, with long curly hair and reddish dress, holding in her arm and dress a quantity of primroses and other flowers, her left hand raised, and holding a posy of flowers.

PSYCHE'S RETURN FROM THE INFERNAL  
REGIONS

The exhibited title of the portrait of Miss Grimston (see p. 111).

## PYRAMUS



WHOLE-LENGTH figure of a youth, listening at a crevice in the wall, in knee-breeches, flowing robe with band round waist, naked arms; hat with high feather; long curly hair; trees to right and left.

ENGRAVED in stipple, by C. Knight,  $12\frac{1}{2} \times 10$  in., 15 Dec., 1785, with the verses:

"Oft, as they sighing stood on either side,  
O envious wall! what should it be they cry'd  
A moment to disjoin, and grant a space  
For one impressive kiss, one close embrace."

Companion to following.

## THISBE



WHOLE-LENGTH figure of a young woman in classical robes standing against a wall and facing a large vase with Grecian figures, low-neck dress; hair in ringlets, and tied with a band; trees and mask in background to the left.

ENGRAVED in stipple by W. Nutter,  $12\frac{3}{4} \times 10$  in., 5 Dec., 1785, with verses.

"Ev'n in this narrow chink they quickly found  
A friendly passage for a trackless sound,  
Safely they told their sorrows and their joys,  
In whisper'd murmurs and a dying voice."

Companion to preceding.

NOTE.—A black and red chalk drawing of "Thisbe and Ariadne" formed lot 42 in A. Molteno's Sale at Christie's, 4 June, 1817.



RUSTICITY [See "Fancy Subjects"]

From a photograph by Braun, Clement and Co.



*Holoprosne Bruns, Clement & Co.*





## THE RAISING OF JAIRUS'S DAUGHTER

Mark, ch. v, verses 41, 42



GROUP of seven full-length figures in a room, with overhanging curtains; Christ in the act of touching the arm of the recovering woman who is in a bed, and who is just recognizing her mother.

Painted for Macklin's edition of the Bible, 1800.

ENGRAVED in stipple by Thomson, 12 × 10 in.

The original picture was lot 68 in Macklin's Sale at Messrs. Peter Coxe, Burrell and Foster, 5 May, 1800, when it was passed; it was again offered 27-30 May, 1801, 3rd day, lot 15.

## RESCUE FROM AN ALLIGATOR



YOUNG man naked in the water, his right leg within the alligator's jaws; behind, a boat with four young men (one about to drive a boat-hook into the animal's head); a negro and a woman, group of women and a man in background to right; mountainous and moonlight landscape (C. S., 707).

ENGRAVED in mezzotint by H. Hudson, 24 × 18½ in., 1 May, 1786.

NOTE.—Based on an incident which occurred at Fort Passage, Jamaica, in 1763; the youth was a Francis Stuart. The original painting once hung in the King's House, Jamaica, but all traces of it have been lost.

## RUSTICITY



HALF figure of a girl, facing front, looking at spectator; dark red or brown dress with short sleeves and white muslin fichu, large straw hat; basket of flowers on left arm, coin held in right hand; background of trees and landscape. Canvas, 30 × 25 in.

At Panshanger (Countess Cowper); M. A. Boyle's "Catalogue," 1885, p. 267.

ENGRAVED in mezzotint, 12½ × 10 in.; by S. W. Reynolds; a very early impression of this excessively rare work has the title of "Returning from Market" in etched open letters; an impression printed in colours, with the title "Rusticity," was in the possession of Messrs. Colnaghi and Co. with the name of S. W. Reynolds as engraver. There is no reference to it in Mr. Whitman's monograph on that engraver.



## SENSIBILITY



HOLE-LENGTH figure of a young lady in light dress, seated near a pedestal on which stands an urn; she is directed to the right, and looks downwards, her arms crossed on her lap; profusion of curly hair, in which is a small muslin head dress.

ENGRAVED in stipple,  $10 \times 5\frac{1}{4}$  in., by J. R. Smith, 10 March, 1785. British Museum, Anderdon Collection, 1029 (in extra-illustrated Catalogue of Royal Academy, 1783). This scarce and pretty print is sometimes found printed in colours; it forms one of a series, see note *infra* ARCHNESS (pp. 297-8).

SHOW, THE. See DUNCANNON (p. 70-71)

## A SLEEPING NYMPH



HOLE-LENGTH, life-size figure of nearly nude sleeping female, reclining on white sheet in landscape, under the shadow of trees and drapery suspended from the branches; arms resting on improvised pillow and supporting head; torso partially covered with white drapery; in the centre Cupid is seen flying off with basket of fruit; on ground to left his bow and arrows are seen. Canvas,  $66 \times 52$  in.

Royal Academy, 1806, No. 221.

For the identity of the model for this picture see *infra*, ST. CLARE, MISS (pp. 226-7).

At Petworth (Lord Leconfield). See "Catalogue of Pictures at Petworth," 1856, No. 24. Purchased at Lord de Tabley's Sale at Christie's in 1827 by Lord Egremont for 450 guineas.

ENGRAVED in mezzotint by W. Ward,  $24\frac{7}{8} \times 20\frac{7}{8}$  in., 20 Jan., 1808; in line and stipple by Edward Smith,  $6\frac{1}{2} \times 8$  in., dedicated to Sir John Fleming Leicester, Bart., with six lines of verse by the artist:

"As on her Arm reclines the sleeping Fair,  
And with her Breath the loitering Gale perfumes,  
Love sees, or thinks he sees, his Mother there,  
And nearer Earth directs his glittering plumes,  
Hovers with fond delight around her Bower,  
And swells the Fragrance with a roseate Shower."—I. H.

The following extracts are from unpublished letters at Tabley House, kindly communicated by Lady Leighton-Warren. From Edward Smith, Liverpool, 26 Oct., 1818, to Sir John Leicester: "I have received your note respecting the engraving an outline of Hoppner's Nymph for your Catalogue Raisonné, and shall be very happy to execute it with my best abilities, if you would favour me with the size of the intended work, on which the price would of course depend. I imagine, however, it will be quarto, somewhat larger than this page, in which case, the size I have already engraved would suit very well, and might be done for 10 guineas. . . . As I have finished with great care the plate from Hoppner's Nymph, and expect that it would do me some credit as an artist, I cannot but wish that it was published under

your immediate patronage, for which reason I should be inclined to accept as low as 50 guineas for the plate, reserving to myself the privilege of taking about 50 impressions for my own chance of sale, or 60 guineas without such reserve. If the present engraving can be thus annexed to your Catalogue, you will probably favour me with your early reply. If not, I shall be glad to receive your further instructions respecting the size of the outline." From the same to the same, Liverpool, 10 April, 1819: "I am very sorry you have had the trouble of writing for information respecting the money, but 20 guineas was the sum mentioned for the impressions of the finished engraving of the Nymph, of which you would receive 50 in consideration of so liberal an order; and £5 for the outline engraving, making together £26."

It was also engraved in mixed mezzotint by R. J. H. Doney,  $9\frac{3}{8} \times 6\frac{1}{4}$  in. This version is identical with Ward's engraving, except that the legs and hips are almost completely covered with a white sheet. (British Museum.)

NOTES.—Writing on 19 April, 1806: "Mr. Hoppner presents his compliments to Sir John Leicester. He feels himself much indebted to Sir John for the contents of his note [cheque or draft for 150 guineas, half price for the Nymph], which he would, however, have been perfectly content to have waited for till next year. He receives it with many thanks, and shall have great satisfaction also in receiving Miss St. Clare at half-past one." "That the face is pretty must be admitted, and that the swell of the bosom is natural and not without grace; but from this part of the figure to the end of the foot there is a want of drawing, and the correctness of beautiful forms, with a deficiency in the length, in the division of the figure, which creates an indecision in the setting in of the limbs," etc.—*La Belle Assemblée*, May, 1806, No. 215. "This picture has been considered as the best production of the Master. Like Reynolds, Gainsborough, and Romney, Hoppner indulged himself by an occasional departure from the line by which he derived his support, and evinced those powers which will confer a lasting honour on the British School. That he regarded his great prototype, Reynolds, with an admiration rather enthusiastic, is well known; and in this picture the spirit and elegance of the touch, effect of light and shade, gracefulness of attitude, and picturesque background, sufficiently evince his devotion for that great master of colour."—J. YOUNG, "Catalogue of Pictures by British Artists in the possession of Sir John Fleming Leicester," 1821, No. 2, with an etching,  $5\frac{1}{2} \times 4\frac{1}{4}$  in.

A very elegant study, presumably for the above picture of "A Sleeping Nymph," was lot 43 in the Hoppner Sale at Christie's, 31 May, 1823.

## A SLEEPING VENUS

Royal Academy, 1792, No. 194.

### SOPHIA WESTERN



HALF-LENGTH, directed, facing and looking towards front, wide hat with string passing under chin and bending brim at each side; hair full; earrings; low dress cut square, kerchief round neck; arms folded leaning on sill in front.

ENGRAVED in mezzotint by J. R. Smith,  $14\frac{7}{8} \times 11$  in., 25 Sept., 1784 (C.S., 1276), in the third state of this engraving the hair is altered, and there are no earrings, or, if any, they are entirely concealed by the masses of curly hair; also the address, 83, Oxford Street, is erased, and 31, King Street, Covent Garden, substituted. A coloured facsimile of the first state of J. R. Smith's engraving was published in "The Connoisseur," vol. ii, facing p. 253. It has frequently been reproduced, *i.e.*, "La Revue de l'Art Ancienne et Moderne," April, 1902, p. 229; as frontispiece to Canon Tetley's "Old Times and New," 1904.

NOTES.—It is generally assumed that this is the picture which was exhibited at the Royal Academy of 1784, No. 79, as a "Portrait of a Lady," but a careful comparison of Smith's engraving with Ramberg's panoramic view of that year's Academy shows that, in spite of general resemblances, the two pictures



are probably distinct. In Ramberg's engraving Hoppner's portrait is shown with the dress cut to V-shape and less *décolleté* than the Sophia Western. Moreover, the newspapers of the period state that No. 79 was a portrait of a Miss Bailey (*q.v.*). It therefore seems to us (1) that the 1784 Academy picture is not identical with Sophia Western; (2) that it is not of Sarah Wynne, and (3) that it does represent Miss Bailey, which we have not traced.

As stated on page 60, the original of the Sophia Western portrait is in reality Harriet, Lady Cunliffe, painted in 1782, and has remained in the family ever since. This fair lady, being of a literary turn of mind, probably suggested to J. R. Smith a fancy title, to please her and to help the sale of the print. These facts were communicated to us by the late Sir Robert Cunliffe. A copy was in the Gwyn collection dispersed at Christie's in June, 1889 (lot 32); in their catalogue it was described as a portrait of Mrs. Hoppner, "engraved by J. R. Smith," and was purchased by Mr. Deprez.

It will not be out of place to give here Henry Fielding's own pen-portrait of his heroine: "Sophia then, the only daughter of Mr. Western, was a middle-sized woman; but rather inclining to be tall. Her shape was not only exact, but extremely delicate; and the nice proportion of her arms promised the truest symmetry in her limbs. Her hair, which was black, was so luxuriant that it reached her middle, before she cut it to comply with the modern fashion; and it was now curled so gracefully in her neck, that few could believe it to be her own. If envy could find any part of the face which demanded less commendation than the rest, it might possibly think her forehead might have been higher without prejudice to her. Her eyebrows were full, even, and arched beyond the power of art to imitate. Her black eyes had a lustre in them which all her softness could not extinguish. Her nose was exactly regular. . . . Her cheeks were of the oval kind; and in her right she had a dimple which the least smile discovered. Her chin had certainly its share in forming the beauty of her face. . . . Her complexion had rather more of the lily than of the rose; but when exercise or modesty increased her natural colour, no vermilion could equal it. . . . Her neck was long and finely turned; and here, if I was not afraid of offending her delicacy, I might justly say the highest beauties of the famous Venus de Medicis were outdone. Here was whiteness which no lilies, ivory, nor alabaster could match."

It is claimed that the original of "Sophia Western" was Sarah Ann Wynne, second daughter of George Wynne, Esq., of Maisonette, Devon, born 8 June, 1768; married, in 1791, Ralph Gore, of Barrowmount, co. Kilkenny, an officer in the 33rd Regiment, and A.D.C. to the Duke of Wellington; died in 1815. Canon Tetley, in his "Old Times and New," 1904, pp. 10-11, referring to this lady (his great-aunt), says: "She was painted by Hoppner, who chanced to see her wearing her hat, and leaning on a gate at Maisonette. . . . My great-grandfather was exceedingly annoyed that a stranger should have taken a sketch of his daughter, and without his permission. His subsequent endeavours to avoid an unwelcome publicity only resulted in the inscription of the portrait as 'Sophia Western'—the initials of the subject being thus retained. The picture has disappeared, and, up to the time of writing, the inquiries that have been set on foot have proved fruitless. . . . It is a curious illustration of the rapidity with which a true history may be lost, and a false version hold the ground, that among picture dealers it has been currently held that the portrait is one of Hoppner's own wife or daughter." In correspondence with Canon Tetley, we learn that Mrs. Gore's eldest child always gave this account of the picture, and that in the family there was "never any doubt" as to Sarah Wynne being the original of the picture, which, according to Canon Tetley, was done in "1790." If this date of 1790 is correct, the Tetley family claim that "Sophia Western" is a portrait of Sarah Wynne is at once disposed of, the picture being engraved by J. R. Smith in Sept., 1784. The face in the "Sophia Western" portrait, moreover, is too mature for a girl of sixteen, and in any case it is inconceivable that a young lady would be rambling about her father's grounds in the daytime in an extremely *décolleté* dress.

## STANDARD BEARER, A

Royal Academy, 1788, No. 4.



VENUS AND CUPID. *See* "LOVE ENAMOURED"  
(p. 302).

## VERTUMNUS AND POMONA

At Petworth. "Catalogue of Pictures at Petworth," 1856, No. 54.

## WOOD GIRL



HOLE-LENGTH figure of a ragged country girl in a landscape near a wood, directed to right, looking at the spectator, and carrying a bundle of faggots; bare arms and feet; cottages in the background to right.

ENGRAVED in mezzotint by J. Gisborne,  $17\frac{7}{8} \times 13\frac{7}{8}$  in., 1 Jan., 1796, with inscription in French ("Villageoise portant du Bois").

## YOUTH AND AGE



OYAL Academy, 1786, No. 55.

NOTE.—This is probably identical with the picture of the same title exhibited B.S.A., 1833, No. 215, by Miss Meyer.





# EXHIBITS AT THE ROYAL ACADEMY







## EXHIBITS AT THE ROYAL ACADEMY

**H**OPPNER'S exhibits at the Royal Academy cover a period of thirty years, 1780-1809, and comprise one hundred and sixty-one pictures. The identity of many of these works is now lost, owing to the absurd practice of suppressing the names of the personages other than Royal, under such entries as "portrait of a lady," "portrait of a gentleman," and so forth. The identities were for the most part perfectly well known at the time, and some of the names are written against the entries in the Anderdon series of Royal Academy Catalogues in the British Museum (Print Room); whilst others have been obtained from Anthony Pasquin's (John Williams's) published criticisms of the exhibitions of 1794, 1796, and 1797 respectively, and also from the newspapers of the period. The practice of suppressing names continued until 1798, when, as will be seen from the ensuing pages, they were usually, though not invariably, given in full in the official catalogue. An interesting feature of the Royal Academy catalogues is that the address of each exhibitor is given at the end. During his thirty years of exhibiting Hoppner had only three different places of residence: in 1780 and 1781 he was "at Mr. Chamberlain's, North Audley Street"; in 1782 and 1783 he was "at Mrs. Wright's, Cockspur St., Haymarket," and from 1784 to 1809 his address was Charles Street, St. James's Square.

YEAR	NUMBER IN CATALOGUE	SUBJECT
1780	112	A Primrose Girl.
	205	Portrait of a lady.
1781	42	Portrait of a lady.
1782	89	Portrait of a young lady [Lady Cunliffe].
	148	Portrait of a gentleman.
	425 <sup>1</sup>	Girl with sallad [Mrs. Hoppner].
1783 <sup>2</sup>	96	Portrait of a young gentleman.
	136	Portrait of a lady.
	175	Portrait of a nobleman [Lord Lewisham].
	216	Portrait of a lady of quality [Lady Lewisham].
	268	Portrait of a gentleman.
1784	6	Portrait of a nobleman's son [Hon. Capt. Beauclerk].
	51	Portrait of a gentleman [Mr. Hall].
	64	Portrait of a lady of quality [Lady Beauchamp].
	79	Portrait of a lady [Miss Bailey].
	379	Portrait of a lady of quality [Lady Talbot].
1785	99	Jupiter and Io; half length.

<sup>1</sup> Marked with an asterisk in Royal Academy catalogue, indicating that the picture was for sale.

<sup>2</sup> "Of this young artist, who in the portrait now before us promises to be much more than a painter of ordinary rank, the mention to be appropriate should contain commendation much more than ordinary also. That he has *genius* evidently appears to us: if he has at the same time *application*, the great possibilities of the art will be within his reach. He cannot fail to be a great painter."—*Morning Chronicle*, May 17th, 1783, in a note to No. 96.

YEAR	NUMBER IN CATALOGUE	SUBJECT
1785	145	Portrait of a gentleman, whole length [Thomas Norton]. <sup>1</sup>
	220	H.R.H. Princess Sophia.
	221	H.R.H. Princess Amelia.
	222	H.R.H. Princess Mary.
	371	A Primrose Girl.
1786	3	Portrait of a gentleman [Capt. Richard Lloyd].
	55	Youth and Age.
	105	Portrait of a lady. <sup>2</sup>
	163	Mrs. Jordan in the character of the Comic Muse, supported by Euphrosyne, who represses the advance of a satyr.
	176	Portrait of a lady, three-quarters [Mrs. Hoppner].
1787 <sup>3</sup>	87	Portrait of a lady, three-quarters [Mrs. Hoppner].
	173	Portrait of a lady, whole length [Mrs. Boyd].
	201	Belisarius; kitcat.
	225	Portrait of a gentleman, three-quarters [Rev. Mr. Carr].
	4	A Standard bearer.
1788	99	Portrait of a lady, whole length [Mrs. Braddyll].
	236	Portrait of a nobleman [Duke of Roxburghe].
	241	Portrait of a lady [Mrs. Tolfrey].
	394	A Nymph.
	41	Portrait of a gentleman [Capt. Porter].
1789	135	Portraits of a young lady and two children [Mr. Godsall's children].
	159	Portrait of a nobleman [Lord Henry Fitzgerald].
	161	Portrait of a gentleman [Mr. Smith, late actor].
	176	Infant Vanity.
	213	A Bacchante.
1790	165	Portrait of a lady [? Mrs. Gwyn]. <sup>4</sup>
	190	Portrait of a lady [Mrs. Bunbury]. <sup>5</sup>
	386	Portrait of a girl. <sup>6</sup>
1791	76	H.R.H. the Duke of York.
	98	H.R.H. the Duke of Clarence.
	151	Portraits of children [Hoppner children].
	192	Cupid and Psyche.
	420	Portrait of a nobleman's son [Lord Harrington's].
	424	Portrait of a nobleman [Lord Belgrave].
	440	Portrait of Mrs. Jordan in the character of Hippolita.
1792	59	H.R.H. the Duke of York.

<sup>1</sup> "There is great merit in the colouring of the gentleman; but the attitude is that of a *fencer*; his whip is his *foil*, pointed at the dead hare. The artist has succeeded tolerably well in the horse; for all artists do not possess the *universality* of the science, like Gainsborough. The hare, and the action of the greyhound, is natural, but the landscape is heavy."—*Morning Herald*, May 3rd, 1785.

<sup>2</sup> "Lady in a Spanish style of dress; but the gaudiness of the drapery destroys to a degree the animation of the features" (*Morning Herald*, May 17th, 1786). "If we were to judge of the lady by this representation, we should certainly deduce circumstances not very favourable to her *reputation*; for she seems to have passed the *meridian* of *marketable beauty*, and to come under the description of Sir Harry Wildair as one of those civil, obliging, discreet gentlewomen who keep their visiting days for the entertainment of their *presenting friends*, whom they treat to imperial tea and *private room*, etc. The drapery is bad and stiff, and of so *strong* an aspect that it looks more like sculpture than painting. . . . Perhaps, however, it was the intention of the artist to depict a *modern Thaliastria* from the purlieu of *Old Drury*; if so, he deserves great commendation, and has so happily succeeded as almost to induce us to imagine that we see before us the *brazen original*."—*General Advertiser*, May 22nd, 1786.

<sup>3</sup> A cutting from a newspaper of 1787 in the Anderdon Collection, British Museum, mentions Hoppner's heads of Sir Mathew Ridley, Mrs. Crouch, Mrs. Gale, Lady Lewisham, Miss Finch (the daughter of Lady Charlotte), and the large picture of Lady Duncannon and her two children.

<sup>4</sup> "A very beautiful subject. The head and background well treated, but the drapery badly coloured and heavily touched."—*St. James's Chronicle*, May 6th-8th, 1790.

<sup>5</sup> "A good effect; but coarse in execution."—*St. James's Chronicle*, May 6th-8th, 1790.

<sup>6</sup> "An exquisite representation of a vulgar subject; the colouring true and richly executed: it should be styled, 'The Hedge Lane Beauty.'"—*St. James's Chronicle*, May 6th-8th, 1790.



YEAR	NUMBER IN CATALOGUE	SUBJECT
1792	76	H.R.H. the Duchess of York.
	113	Portrait of a nobleman [Lord Darnley].
	120	H.R.H. the Prince of Wales.
	194	A Sleeping Venus.
	195	H.R.H. the Duke of Clarence.
	444	Portrait of a gentleman.
1793	109	Portrait of a lady of quality. [Elected A.R.A. November, 1793.]
1794	21	Portrait of a young gentleman.
	36	Portrait of a lady of quality [Lady Caroline Capel].
	41	Portrait of a bishop [Hon. Lewis Bagot, Bishop of St. Asaph].
	66	Portrait of a nobleman [Lord Moira].
	98	Portrait of a nobleman [Lord Darnley].
	125	Portrait of a gentleman [Mr. C. Greville].
	155	Portrait of a lady [Mrs. Parkyns].
	191	A Gale of Wind.
	205	Portrait of a lady of quality [Lady Charlotte Legge]. [Elected R.A.]
1795	58	Portraits of children [Hon. J. Douglas's children].
	71	Portrait of a nobleman [Duke of Rutland].
	81	Portrait of a lady of quality [Lady Charlotte Percy].
	89	Portrait of a judge [Mr. Justice Rooke].
	90	Portraits of young ladies [Frankland sisters].
	105	Portrait of a nobleman [Lord Weymouth].
	141	Portrait of a lady of quality [Lady Younge].
	161	Portrait of a lady of quality [Lady Charlotte Greville].
	166	Portrait of a lady of quality [Lady Darnley].
	167	Portrait of an officer [Col. Grosvenor].
1796 <sup>1</sup>	81	Portrait of a lady [Mrs. Brouncker or Mrs. Jordan].
	87	Portrait of a lady [Mrs. M. A. Taylor].
	98	H.R.H. the Prince of Wales.
	117	Portrait of a lady of quality [Lady Charlotte Campbell].
	173	H.R.H. the Duke of Clarence.
	182	Portrait of a young gentleman [Master Alexander].
	238	Portrait of a lady of quality [Lady Bligh].
	248	Portrait of a nobleman [Duke of Bedford].
	253	Portrait of a lady [Miss or Mrs. Lascelles].
	263	Portrait of a lady of quality [Lady Paget].
	307	Portrait of a gentleman [Mr. Manners].
1797 <sup>2</sup>	28	Portrait of a nobleman [Lord Uxbridge].
	79	Portrait of a nobleman [Duke of Bedford].
	96	Portrait of a nobleman [Lord Carlisle].
	149	Portraits of a nobleman's children [Duke of Dorset].
	167	Portrait of a lady of quality [Lady Oxford].

<sup>1</sup> "The following embarrassments took place previous to the final arrangements of the pictures: 'MR. HOPPNER and MR. WESTALL, who were nominated as the *hangmen* of the year, discovering there were too many pictures, the former wrote a card to Mr. Beechey, informing him that if he would withdraw one of his whole-length portraits, he would withdraw one likewise: extraordinary as it may seem, there was no answer returned to this epistle; but the measure took place, and Mr. Beechey was so highly incensed at the presumption of Mr. Hoppner, that he sent angrily to have all his pictures returned, but sent in vain. We have only to remark that Mr. Beechey was very much in the wrong to attach any idea of *presumption* to a gentleman so proverbial for modesty and good sense as Mr. Hoppner; and, we trust, he feels abashed for such a misappropriation of epithet.' —ANTHONY PASQUIN, *A Critical Guide to the Exhibition of the Royal Academy*, 1796, pp. 5-6.

<sup>2</sup> The Royal Academy Catalogue of this year was compiled with a good deal of carelessness, and errors were pointed out by more than one critic. The numbers we give are drawn from several sources, and will not be found to agree entirely with the official catalogue. The numbers and names of this year's exhibits are derived chiefly from "A Guide to the Exhibition of the Royal Academy," 1797. 4to.

YEAR	NUMBER IN CATALOGUE	SUBJECT
1797	190	Portrait of a lady [Mrs. Sheridan].
	207	Portrait of a nobleman and his son [Lord Berkeley and son].
	256	Portrait of a lady [Miss Morris of Swansea].
	267	Portrait of a nobleman [Lord Gower].
	300	Portrait of a lady and her son [Mrs. Caldwell].
	305	Portrait of a gentleman [Mr. Morris].
	364	The Idle Girl.
	447	Portrait of the Master of Eton [Heath, George].
1798	5	Portrait of Lord Paget, the horse by S. Gilpin.
	31	Portrait of the Countess of Clare.
	45	Portrait of the Hon. Miss Chetwynd.
	78	Portrait of Lord Viscount Duncan.
	105	Portrait of Mr. Canning.
	195	Portrait of the Earl of Inchiquin.
	210	Portrait of Lady Ann Lambton and children.
	214	Portrait of the Countess of Oxford.
	240	Portrait of the Hon. Mrs. Edward Bouverie.
	251	Portrait of Mrs. Whitbread.
	256	Portrait of Mrs. G. Hebert [Hibbert].
1799 <sup>1</sup>	63	Portrait of Sir Ralph Abercromby [or Countess of Sutherland].
	75	Portrait of Mrs. Orby Hunter.
	84	Portrait of the Archbishop of York [Markham].
	85	Portrait of Mr. Bosville, the Hon. Archibald Macdonald, his nephew, and Mr. Sinclair, his grand-nephew.
	107	Portrait of the Viscountess of Melbourne [or Viscount Melbourne].
	132	Portrait of the Duke of Rutland.
	242	Portrait of Lord Melbourne [or Lord Chatham].
	302	Portrait of Lord Euston [or Mrs. Arbuthnot].
1800	53	Lady Georgiana Gordon.
	104	Portraits of the children of the Earl of Sefton.
	135	H.R.H. the Princess of Wales.
	190	H.S.H. the Prince of Orange.
	191	Portrait of the Hon. Miss Harris.
	196	Portrait of Mrs. Arbuthnot.
	197	Rt. Hon. Lord Grenville.
	202	Portrait of Lady Paget.
1801		No exhibits.
1802	84	Mary.
1803	22	Psyche's return from the Infernal Shades with the box of beauty: portrait of Miss Grimston.
	76	Portrait of Lady Grenville.
	104	Portrait of the Bishop of Durham [Barrington].
	109	Portrait of a son of H. Davison, Esq.
	111	Portrait of the Bishop of Carlisle [Vernon].
	155	Portrait of Lady Mildmay and child.
	171	Portrait of Lady E. Bligh.
	192	Portrait of a young lady with a dog.
1804	143	Portrait of Miss Cholmondeley.
1805	21	Portrait of Lady Mulgrave.
	60	Portrait of the Hon. Miss Mercer [Elphinstone].
	78	Portrait of Master Smith.
	91	Portrait of Mrs. Jerningham.
	122	Portrait of the Duke of Grafton.

<sup>1</sup> This year's entries were again compiled with incredible carelessness. In some editions No. 63 was stated to be the Countess of Sutherland, No. 107 Viscount Melbourne, No. 242 was stated to be the Earl of Chatham, and No. 302 Mrs. Arbuthnot.

YEAR	NUMBER IN CATALOGUE	SUBJECT
1805	129	Portrait of mother and child [Mrs. Manning and child].
1806 <sup>1</sup>	77	Portrait of the Earl Camden.
	104	A Primrose Girl.
	108	Rt. Hon. W. Pitt.
	168	The Hon. Major-General Sir A. Wellesley, K.B.
	183	Right Hon. Sir W. Scott.
	221	A Sleeping Nymph.  As on her arm reclines the sleeping fair, And with her breath the loitering gale perfumes, Love sees, or thinks he sees, his mother there, And nearer earth directs his glittering plumes; Hovers with fond delight around her bower And swells the fragrance with a roseate shower.
	267	The Right Hon. H. B. Frere.
1807	31	Portrait of a lady of quality.
	38	Portrait of Lord King.
	59	Portrait of Miss St. Clare.
	60	Rt. Hon. T. Grenville.
	74	H.R.H. the Prince of Wales.
	94	Portrait of Lord Hawkesbury.
	123	Rt. Hon. C. Long.
	199	Sir Samuel Hood.
1808		No exhibits.
1809	53	Portrait of the Earl of Essex.
	54	Portrait of Sir George Beaumont.
	83	Portrait of a lady.
	113	Portrait of the Earl Spencer.
	170	Portrait of the Earl of St. Vincent.
	181	Portrait of the Countess of Essex.

<sup>1</sup> According to a paragraph in one of the newspapers of the day: "Mr. Hoppner has this year exerted himself with more than his usual activity. He has finished his *Venus*, which has been so long in his rooms; and he has produced some most masterly portraits. His portrait of Mr. Pitt will be preferred on account of the subject; and that of Mr. Frere on account of the performance. They are both fine portraits. His *Sleeping Nymph* is beautiful in its colouring; and there is great simplicity in all his works of this year. His other portraits are those of Sir William Scott, Sir Arthur Wellesley, Earl Camden. He has also an interesting subject, 'A Primrose Girl.'"







THE HOPPNER SALES, 1810 AND 1823







## THE HOPPNER SALES, 1810 AND 1823

**T**HERE were two Hoppner sales at Christie's, one immediately following his death, May 18-19, 1810, and the other and more important one, May 31, 1823. The earlier of the two sales consisted of what may be described as the artist's stock-in-trade, his collections of prints, scrap-books, and an extensive series of drawings by Rubens, Van Dyck, and other old masters, his small collection of pictures, among which was the original portrait of Sir T. Mayern by Rubens (from Lord Lansdowne's sale), which realized £104; and also his scrap-books, a lute, a Spanish guitar and a violin. The only important feature of this sale, so far as we are concerned, is the long series of Hoppner's original chalk drawings, framed and glazed, which formed a considerable part of the second day's sale. Apparently some of the lots were bought in, and the purchasers of others are indicated by initials only. The following is a transcript of this section of the sale, which realized a total of £950 4s. 6d.

### SALE AT CHRISTIE'S, MAY 19, 1810

NO. OF LOT	SUBJECT	PRICE			PURCHASER
		£	s.	d.	
47	Three small landscapes in black chalk. Views near Tunbridge . . . . .	6	16	6	—
48	A pair. A landscape with a team of oxen, and companion . . . . .	7	15	0	W
49	A pair of scenes from nature . . . . .	6	0	0	Colnaghi
50	One. A view of Fetcham Church, Surrey . . . . .	4	0	0	"
51	A pair of ditto . . . . .	8	8	0	Woodburn
52	Three views of Saltwood Castle, Kent, in bistre . . . . .	6	0	0	—
53	A pair of small upright views near Dorking; black chalk . . . . .	3	10	0	C
54	View of a Gothic mill. (Lord Harewood's, Yorkshire) . . . . .	4	6	0	Scott
55	A pair. Entrance to Battle, Sussex, and a view near Tunbridge . . . . .	5	5	0	—
56	A pair of landscapes. Scenes from nature . . . . .	6	0	0	—
[57	This lot, The Woodcutter resting himself, was catalogued as by Hoppner, but in Christie's catalogue his name is erased and that of Gainsborough added] . . . . .	5	0	0	—
58	A pair. Environs of Durham and one other . . . . .	5	5	0	—
59	One ditto. View on the Heath near Tunbridge . . . . .	4	4	0	W
60	A pair. View of a village, and companion . . . . .	5	8	0	Seguier
61	A pair. View on the Ilfracombe, and a view of Dartmouth . . . . .	5	5	0	Chamberlain
62	One ditto. View in Lord Boringdon's Park, Devon . . . . .	4	16	6	Scott
63	A pair. Richmond Park Gate, and companion . . . . .	5	5	0	Todd
64	A pair of small upright drawings. A road scene, and companion . . . . .	4	0	0	—
65	A pair of woody scenes from nature . . . . .	7	7	0	—
66	A pair. A road with cottages, and a view of Britton Ferry . . . . .	6	12	6	—
67	A pair. A sawyer's shed and a road scene . . . . .	6	6	0	—
68	One upright in bistre. View in Hyde Park . . . . .	4	0	0	—
69	A pair. Cottages, and companion . . . . .	6	0	0	—

NO. OF LOT	SUBJECT	PRICE			PURCHASER
		£	s.	d.	
70	A pair. View near Cheltenham, and companion . . . . .	6	0	0	—
71	A pair. A bridge, and horses watering, and companion . . . . .	7	7	0	Scott
73	A pair of landscapes. Suffolk scenes . . . . .	4	6	0	James
74	One upright, with cows . . . . .	3	0	0	Phipps
75	A view near Cheltenham, and one other . . . . .	5	5	0	—
76	A pair, small, in black frames . . . . .	2	0	0	—
77	One, Tunbridge Rocks, and one on blue paper . . . . .	2	18	0	—
78	A pair, upright, in bistre . . . . .	3	18	0	—
79	A pair. Park scenes, etc. . . . .	3	0	0	—
80	A view near Tunbridge, and a forest scene . . . . .	4	4	0	Scott
81	One, a road through a wood, and one with tilted waggon . . . . .	4	0	0	—
82	A pair. A manor house, and companion . . . . .	5	5	0	—
83	One ditto. A view near Tunbridge . . . . .	5	5	0	—
84	A pair of scenes from nature . . . . .	7	12	0	Colnaghi
85	A pair of ditto, spirited . . . . .	6	0	0	—
86	A pair of views near Lord Abergavenny's Park, near Tunbridge . . . . .	4	0	0	—
87	A pair of ditto . . . . .	7	12	0	Scott
88	A single drawing. A water mill at Aberdylas, Wales . . . . .	4	0	0	—
89	A pair. Entrance to Miss Tucker's grounds near Dorking, and a scene from nature . . . . .	7	0	0	—

SALE OF UNFINISHED PAINTINGS AND SKETCHES IN OILS, CHIEFLY PORTRAITS  
OF THE NOBILITY AND OF LADIES OF FASHION, BY JOHN HOPPNER, R.A.,  
AT CHRISTIE'S, 31 MAY, 1823.



HERE is no copy of the Catalogue of this Sale in Messrs. Christie's Series, and the only one with which we are acquainted is in the Art Library at the Victoria and Albert Museum. It is unpriced. According to a tradition at Messrs. Christie's, after the Catalogue was printed and distributed, it was discovered that as Mr. Christie was an executor any such sale at his rooms would be illegal, and that it was handed over to another auctioneer; but what would have been legal in 1810 could hardly, in a matter of this kind, have been illegal in 1823. No trace has been discovered of the sale having taken place elsewhere.

NO. OF LOT	TITLE
1.	Miss Banks, Mrs. Burt, and two other ladies, sketches.
2.	Lady W. Russell, Mrs. Spedding, and three others.
3.	Sir John Niel, Mr. Rogers, Lord John Manners, and one other.
4.	Lady E. Monck, Lady Jersey, Mrs. Law, and one other.
5.	Prince of Wales, Sir H. Mildmay, Archbishop of Canterbury, and two others.
6.	Lady W. Wynne, Mrs. Simpson Bridges, and three others.
7.	Lord Duncan, General Phipps, Lord Grenville, Dr. Dick, Lord Rutley, and one other.
8.	Mrs. Langworthy, Lady Barry, and four others.
9.	Duchess of St. Albans, Mrs. Gibson, and four others.
10.	Mrs. Ogle, Mrs. Sitwell, Mrs. Law, and three others.
11.	Lady Loraine, Lady Milner, Miss Kingsman, Lady King, and two others.
12.	Lady Carlisle, Lady Milbourn [? Melbourne], Miss Stevenson, and Lady William Russell.
13.	Earl of Darlington [?], Mr. Serjeant Best, and two others.
14.	Captain Pechel, Admiral Payne, and two others.



NO. OF LOT	TITLE
15.	Lord Grenville, Lord Caledon, Mr. Henry Wellesley, and one other.
16.	Mrs. Ricketts, Miss Drummond, and two others.
17.	Sir W. W. Wynne, Hon. T. Grenville, Lord Duncan, and Earl Carysfort.
18.	Mrs. Jordan, Lady Vernon, Countess of Fauconberg, and the Countess of Jersey.
19.	Sir W. W. Wynne, Dr. Heath, Mr. Eyre, and one other.
20.	Lady Ord, Mrs. Keniston, Lady Ponsonby, and one other.
21.	Sir A. Paget, Lord Chatham, Serjeant Best, Mr. Bridgman.
22.	Dowager Countess of Jersey, Lady Shaw, Mrs. Ford, and one other.
23.	Mr. Serjeant Best, Sir W. W. Wynne, Dr. Cary, Bishop of Exeter, and one other.
24.	Mrs. Fitzherbert, Lady Charles Fitzroy, Mrs. Cary, and one other.
25.	Lord Clare, Lord Lilford, Hon. T. Grenville, Mr. Mills.
26.	Mrs. Longworthy, Countess of Bessborough, Hon. Miss Moxon, Lady Ladd.
27.	Sir George Beaumont, Mr. Percy Windham, Mr. Braddyl, and Dr. Langford.
29.	Duke of York, Lord Cowper, Lord Thurlow, and two others.
30.	Duke of Clarence, Mr. Pitt, Earl of Clare, and two others.
31.	Duke of Kent, Mr. Ellis, Hon. T. Grenville, Marquis of Worcester, and one other.
32.	Four studies of children.
33.	Four studies of children.
35.	Lady Spencer, Miss Siddons, and one other on mahogany panels.
36.	Lord Petersham, and three others on panel.
37.	Lord and Lady Gage, Lady C. Grenville, and one other.
39.	A pair of whole-length portraits of ladies.
40.	Duke of Bedford, Marquis of Anglesea, Sir Thomas Plomer, and one other.
41.	Lord Belgrave, Mr. Grosvenor and Mr. Heathcote in one picture, the daughter of the Earl of Westmoreland, and one from Sir Joshua.
42.	Children in the Wood, a pleasing original study.
43.	A Sleeping Nymph, a very elegant study.







## ADDENDA







## ABERCROMBY, SIR R. (p. 1)

An old copy of one of Hoppner's portraits of the above has been presented recently to the National Portrait Gallery by Mr. Alfred Jones, of Bath.

## ANGUISH, MISS ANNE



BORN 8 May, 1765; died at Westbourne, 18 July, 1826.

HALF figure directed to left, looking at spectator; low white dress with broad red waistband; fair hair falling over shoulders and forehead; white turban head-dress; dark brown eyes. Canvas, oval, 30 × 25 in.

## ANGUISH, MISS CHARLOTTE



BORN 27 Sept., 1767; died in South Audley Street, London, 22 Sept., 1810.

HALF figure, directed slightly to left, head turned, looking at spectator; white low dress; fair hair falling over shoulders and bound with broad pink ribbon; blue eyes. Canvas, oval, 30 × 25 in.

## ANGUISH, MISS MARIA



BORN 18 May, 1766; died 30 Oct., 1814.

HALF figure, seated, directed to right, three-quarter face; white dress, with narrow band of blue ribbon at waist; fair hair falling over shoulders and forehead, bound with broad blue ribbon; hazel eyes; building to right. Canvas, oval, 30 × 25 in.

NOTE.—These three excellent portraits are the property of Messrs. Wallis and Son, and have recently been purchased direct from the family. They represent three of the five daughters of Thomas Anguish, Esq., F.S.A. and F.R.S., Accountant-General of the Court of Chancery, and one of the Commissioners of Public Accounts (he died 31 Dec., 1785); the eldest sister, Catherine, married (as his second wife), Francis, 5th Duke of Leeds.

## BANKS, MISS (p. 12)

The property of E. B. Osler, Esq., M.P., Toronto, Canada.

## BARRETT, EDWARD



RANDFATHER of Mrs. Elizabeth Barrett Browning, the poetess.

PORTRAIT of an elderly gentleman about sixty years of age, in dark coat with white stock. Canvas, 30 × 25 in.

The property of O. Moulton Barrett, Esq.

## BEAUFORT, HENRY CHARLES, 6TH DUKE OF



ELDEST son of Henry, 5th Duke of Beaufort; born 22 Dec., 1766; married, 16 May, 1791, Charlotte Sophia, daughter of the 1st Marquess of Stafford (*see* next entry); a K.G.; Lord-Lieutenant for the Counties of Gloucester, Monmouth and Brecon; succeeded his father 11 Oct., 1803; died 23 Nov., 1835.

THREE-QUARTER-LENGTH to knees, facing full to front, head slightly turned to spectator's left; dressed in a dark coat with velvet collar, white waistcoat and stock; right arm resting on a bank; hat in left hand; foliage and landscape background. Canvas, 50 × 40 in.

At Badminton Park, the property of the Duke of Beaufort.

NOTE.—A portrait of the Marquess of Worcester—the title of the eldest son of the Duke of Beaufort—was in the Hoppner Sale, 1823, lot 31, and may have been a replica of the above portrait painted before the Marquess succeeded his father, and many years before the sale.

BEAUFORT, CHARLOTTE, DUCHESS OF, AND  
DAUGHTER

CHARLOTTE SOPHIA, daughter of the 1st Marquess of Stafford by his third wife Susannah, daughter of the 7th Earl of Galloway; born 11 Jan., 1771; married, 16 May, 1791, the above Henry Charles, Marquess of Worcester (afterwards 6th Duke of Beaufort); died in Aug., 1854. The child, Charlotte Sophia, the eldest daughter, was born 25 April, 1795; married, 12 Aug., 1823, the 4th Baron Calthorpe; died 12 Nov., 1865.



THREE-QUARTER-LENGTH, seated on a stone sill of a balcony, facing towards left, her head turned to front; in low dark dress with red slashed sleeves; dark hair dressed and tied with ribbon; the child leans on her mother's lap and is facing to front; dressed in white, a light scarf across her arms; red curtain background; a landscape is seen in the distance. Canvas, 50 × 40 in.

At Badminton Park, the property of the Duke of Beaufort.

BEDFORD, DUKE OF (p. 18, No. 2)

This portrait is now at Buckingham Palace.

BELGRAVE, LORD

Royal Academy, 1791, No. 424.

NOTE.—This is, without doubt, the portrait of Robert, Earl Grosvenor, described on page 112.

BENWELL, MRS. (pp. 20-21)

This portrait was at one time in the collection of Mr. C. Brinsley Marlay, who lent it to the Leeds Exhibition, 1868, No. 1041. It is now in the collection of the late M. Groult, Paris. See "The Times," 15 Jan., 1908.

BERKELEY, EARL OF, AND SON (p. 22)

This picture was exhibited at the Royal Academy, 1797, No. 207, as a "Portrait of a nobleman and his son."

BOWDEN, JOHN, AND SISTER



TWO whole-length portraits; Master Bowden, aged five years, in brown dress and blue trousers; Miss Mary Ann Bowden, aged three, in muslin dress and red shoes; landscape with church (probably Fulham Church) in distance. Canvas, 50 × 40 in. The picture is low in tone.

The property of Miss Bowden.

BUCKINGHAM AND CHANDOS, GEORGE,  
MARQUESS OF



GEORGE GRENVILLE, 2nd Earl Temple; born 17 June, 1753, succeeded his uncle in 1779; Lord Lieutenant of Ireland, 1782 and 1787; created Marquess of Buckingham 4 Dec., 1784; married, 16 April, 1775, Mary Elizabeth, only daughter and heiress of Robert Earl Nugent; died 11 Feb., 1813.



THREE-QUARTER-LENGTH figure, standing leaning against some article of furniture on which his right elbow rests; three-quarter face to right; white and ermine mantle, dark red coat with large buttons, waistcoat white, embroidered with gold, dark red breeches; dark curtain background, tassel faintly visible above the right shoulder. Canvas, 50 × 40 in.

Purchased at Buckingham House.

The property of the Hon. Richard Stanhope, Revesby Abbey, Boston, Lincs.

## CARR, REV. MR.

Royal Academy, 1787, No. 225.

THREE-QUARTERS (*i.e.*, 30 × 25 in.).

## COLLINS, MRS.



HALF figure, seated, directed to front and looking to left; white dress, with black lace shawl thrown over left arm; curly hair, powdered, falling on shoulders and over forehead, and bound with white muslin scarf or ribbon. Canvas, 30 × 25 in.

Sold at Christie's 3 June, 1905, by order of the executors of the late Mrs. Eugene Collins.

## CONCANNON, LUCIUS (p. 54)



MEMBER of Parliament for Appleby and Winchelsea.

This portrait was the subject of a lawsuit in the King's Bench Division, before Mr. Justice Grantham and a special jury, 14 June, 1909. The plaintiff was Mr. T. Dillon Pettit, J.P., of Carrick-on-Shannon, Ireland, who was stated in the evidence to have purchased the portrait at a furniture sale for £1 2s. 6d.

## COUSSMAKER, MISS (p. 58)



AGNES KATHERINE, third daughter of John Coussmaker, of Westwood, Normandy, Guildford, Surrey, by his wife Elizabeth, daughter of William Newman, of Baconthorpe, Norfolk; born in 1768; married the Rev. W. K. Heath.

The Coussmaker family are descended from Jaques de Coussmaker (*circa* 1520), of West Flanders, a descendant of whom, John (born *circa* 1667), a younger son, came to England *temp.* William III and bought Westwood. Information kindly supplied by Mr. M. F. Tweedie, a descendant of Miss Coussmaker's sister.







For sight compare with Pall Mall East, 1800.



Engraved by Richard West, London.



## CROUCH, MRS. (p. 59)

Although the portrait of Mrs. Crouch has not been traced, there can be no doubt that Hoppner painted one of her. There is in existence a small portrait, 25 × 14 in., attributed to Hoppner, and probably done for the purpose of an engraving which was never published.

## DARNLEY, LORD

Royal Academy, 1792, No. 113; and 1794, No. 98.

## DAVIS, HORACE



SON of Sir John Davis; entered Eton College 22 April, 1798, ætat. 9; in the Fourth Form, 1802, and Fifth Form (upper division), 1805.

HALF figure, blue coat, white cravat; red curtain background. Canvas, 30 × 25 in.

At Eton College.

## DAVISON, MASTER

Son of Hugh Davison, Esq. (*see* page 64).

Royal Academy, 1883, No. 109.

## DOUGLAS, HON. CHARLES



SECOND son of Archibald Baron Douglas, of Douglas Castle; born 26 Oct., 1775; educated at Eton (1791) with his elder brother, and at Christ Church College, Oxford, matriculated 30 April, 1793, B.A., 1797; M.P. for Lanarkshire, 1830-33; succeeded his brother as 3rd Earl in 1844; died 10 Sept., 1848.

HEAD and shoulders, directed to right, looking at spectator three-quarter face; dark coat with broad collar and large buttons, light waistcoat, elaborate white cravat; long curly hair. Canvas, 30 × 25 in.

The original picture is at Douglas Castle, the property of the Earl of Home, K.T. A replica (traditionally ascribed to Sir William Beechey) is at Eton College.



## DOUGLAS, HON. JOHN



YOUNGER son of James, 15th Earl of Morton; born 1 July, 1756; married, 4 Oct., 1784, Frances, eldest daughter of Edward, Earl of Harewood (*q.v.*); died 1 May, 1818. His eldest son, George Sholto Douglas, succeeded his cousin in 1827 as 17th Earl of Morton.

HALF figure, chocolate-coloured morning coat with high neck, the two top buttons fastened; white cravat; longish gray hair or wig; dark brownish background. Canvas, 30 × 25 in.

At Dalmahoy House, the property of the Earl of Morton.

NOTE.—The children in the famous group, described on p. 68, and engraved by J. Ward in 1799 under the title of "Juvenile Retirement," were those of the above Hon. John Douglas by Lady Frances Douglas.

## DOUGLAS, LADY FRANCES



ELDER daughter of Edward Lascelles, 1st Earl of Harewood (*q.v.*); born 11 June, 1762; married, 4 Oct., 1784, the above Hon. John Douglas; died 31 March, 1817.

HALF figure, directed to left, looking at spectator; white low dress with white shawl, pink waistband; fair loosely bound hair with pink ribbon; background of blue sky and brown tinted trees. Canvas, 30 × 25 in.

At Dalmahoy House, the property of the Earl of Morton.

## DUNCAN, ADMIRAL ADAM, LORD (pp. 69-70)

Apart from the evidence of Ward's engraving, there can be no doubt that No. 1, the picture exhibited at the Royal Academy of 1798, and as yet untraced, was a whole-length. It is referred to as such in the newspapers of the period; one of these describes it as "bold-spirited and tasteful," and declared that "if Mr. Hoppner had produced no other picture, this alone should establish his reputation." Ward's engraving was published a week or so before the Academy opened.

## EATON, ROGER (p. 75)

Eaton died at Clapham, aged eighty, according to the "Monthly Magazine," June, 1809, p. 511, and this will account for the alteration in the title of the firm, effected in this year.

## ELLIOT, MRS.



F Bridgford Hill Hall, East Bridgford, Notts (*née* Beaumont).

HALF figure, directed to left, looking at spectator three-quarter face; white dress cut to V-shape; fair curly powdered hair; background, deep red curtain, landscape with distant hill seen to left. Canvas, 30 × 25 in.

The property of Messrs. T. Wallis and Son.

## GRAY, MISS



UST, directed and looking to left; white low dress; powdered hair, bound with white ribbon. Canvas, 21 × 17 in.

An unfinished sketch in oils.

Sold at Christie's, 19 Dec., 1908.

## GREVILLE, MR. C.

Royal Academy, 1794, No. 125.

GREY, LORD. *See* STAMFORDGROSVENOR, ROBERT, EARL. *See also* Introduction.

## HALL, MR.



ROYAL Academy, 1784, No. 51.

NOTE.—This is doubtless the Mr. Hall, or Halls, the friend of the Hoppners, who contributed the interesting note on the artist to Gifford's "*Mæviad*" referred to in our Introduction. He may have been John Hall, the line engraver (1739-97), who engraved several plates after Reynolds, Gainsborough, West, and others, and whose portrait, by Gilbert Stuart, is in the National Portrait Gallery.

## HAREWOOD, EDWARD, 1ST EARL OF



LDEST surviving son of Edward Lascelles, Esq., of Barbadoes; born 7 Jan., 1740; married, 12 May, 1761, Anne, daughter of William Chaloner, Esq., of Gisborough, Yorks; succeeded to the estates of his cousin Edwin, Baron Harewood, in Feb., 1795; created Baron Harewood, 18 June, 1796, and advanced to the dignities of Earl of Harewood and Viscount Lascelles, 7 Sept., 1812; died 3 April, 1820.

HALF figure, in long black double-breasted coat which is buttoned, and white cravat; powdered hair brushed back across forehead, and heaviest over the ears; dark landscape background. Canvas, 30 × 25 in.

At Dalmahoy House, the property of the Earl of Morton.

NOTE.—We are indebted to the courtesy of Mr. M. Montgomerie Bell, of Rutland Square, Edinburgh, for descriptive particulars of Lord Morton's five fine Hoppner portraits at Dalmahoy, all of which are described in the Addenda. (See DOUGLAS, HON. JOHN, and LADY FRANCES; LASCELLES, VISCOUNT; and MORTON, BRIDGET, COUNTESS of.)

## HINCHINGBROOKE, VISCOUNT. *See* MONTAGU (p. 174)

## HOPPNER CHILDREN, THE (p. 127)

This group is probably the picture exhibited as "Portraits of Children" at the Royal Academy of 1791, No. 151. The first Christian name of the younger boy in the group is stated by his daughter, Madame de Lamarre, to be Richard, and not Robert, as stated on page 127.

## JOHNSON, MISS



MARY ELIZABETH, daughter of Godschall Johnson, Esq.; married, 31 Aug., 1825, the Rev. Horace George Cholmondeley (son of George James Cholmondeley and Marcia, daughter of John Pitt, Esq.), great grandson of George, 3rd Earl of Cholmondeley; died 18 April, 1837.

NEARLY whole-length figure of a child of about four or five, seated in a landscape, directed to front; low white dress, red coral necklace; arms clasped on lap; background, rocks and trees. Canvas, 33 × 28 in.

## KENYON, LADY (p. 145)

Since this entry was printed off some further descriptive particulars of the portrait have come to hand: dress black, cut square, high waist with bluish ribbon round it; rather short, bronze-coloured hair; arms covered, no hands showing; fresh complexion, charming expression; full face. Canvas, 30 × 25 in.

## LANGHAM, LADY (p. 150)

The original picture, which was included in the late Sir John D. Milburn's sale at Christie's, 10 June, 1909, lot 111, differs considerably from Wilkin's stipple engraving; in both she is directed to left, and is looking at spectator three-quarter face. In the picture she is seen standing by the side of some rocks overlooking the sea; in white dress with gray sash and dark hair; her right hand resting on a boulder, her left hanging down by her side and holding the muslin scarf which flows behind. The canvas has been cut down from a whole-length; our Nos. 1 and 2 are, as suggested on p. 150, one and the same picture.







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## LASCELLES, EDWARD VISCOUNT



ELDER son of Edward, 1st Earl of Harewood; born 10 Jan., 1764; died *vita patris*, unmarried, 3 June, 1814.

HALF-LENGTH of a young man about twenty, to front, looking to left; red coat with fur collar and lapels, double-breasted yellow waistcoat with lapels, and white cravat tinged with pink; longish powdered hair; dark landscape background. Canvas, 36 × 30 in.

At Dalmahoy House, the property of the Earl of Morton.

## MELBOURNE, VISCOUNT

Royal Academy, 1799, No. 242.

In some issues of the Royal Academy Catalogue, No. 242 is stated to be a portrait of Lord Melbourne, and in others of the Earl of Chatham.

## MORTON, BRIDGET, COUNTESS OF



ELDEST daughter of Sir John Heathcote, Bart., M.P.; married, as his second wife, 31 July, 1755, James, 14th Earl of Morton; died 3 March, 1805; her grandson, George Sholto, succeeded his cousin as 17th Earl in 1827.

HALF figure of elderly lady, to front, looking at spectator, full face; purple dress almost entirely concealed by a black cloak edged with lace and loosely tied at waist; white blouse with purple bow at neck; gray hair, and white cap with purple bow. Canvas, 30 × 25 in.

At Dalmahoy House, the property of the Earl of Morton.

NOTE.—A fine portrait of an old lady, full of vivacity and character.

## PAGET, LORD (p. 195)

The horse in this picture, which is probably a whole-length and has not been traced, was painted by S. Gilpin.

## PARKYNS, MRS. (pp. 198-9)

Sir Horace Rumbold, P.C., owns a full-sized copy of this portrait of Mrs. Parkyns, his maternal grandmother.

## VERTUMNUS AND POMONA (p. 311)



VERTUMNUS is standing dressed in dark red coat offering a wreath of flowers to Pomona; the whole figure is dark. Pomona is sitting with her elbow leaning on a white drapery under trees with a green scarf over her right shoulder and green ribbon in her hair. Canvas, 50 x 40 in.

## YONGE, LADY (p. 281)

Royal Academy, 1795, No. 141.

In some of the newspapers of the day this is stated to represent Lady Young.







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